

Kathleen Carlod.

TENTH MUSIC FESTIVAL

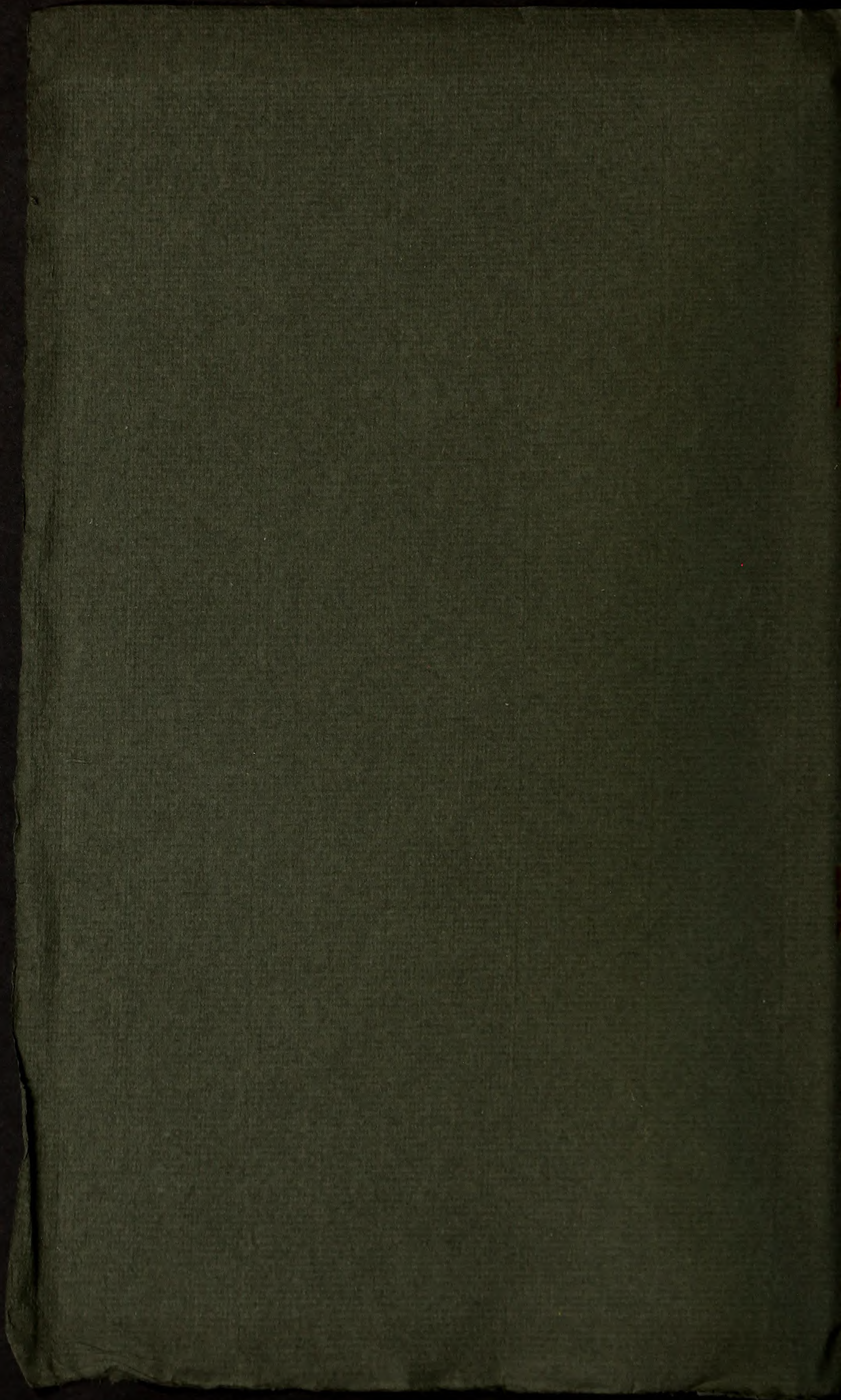
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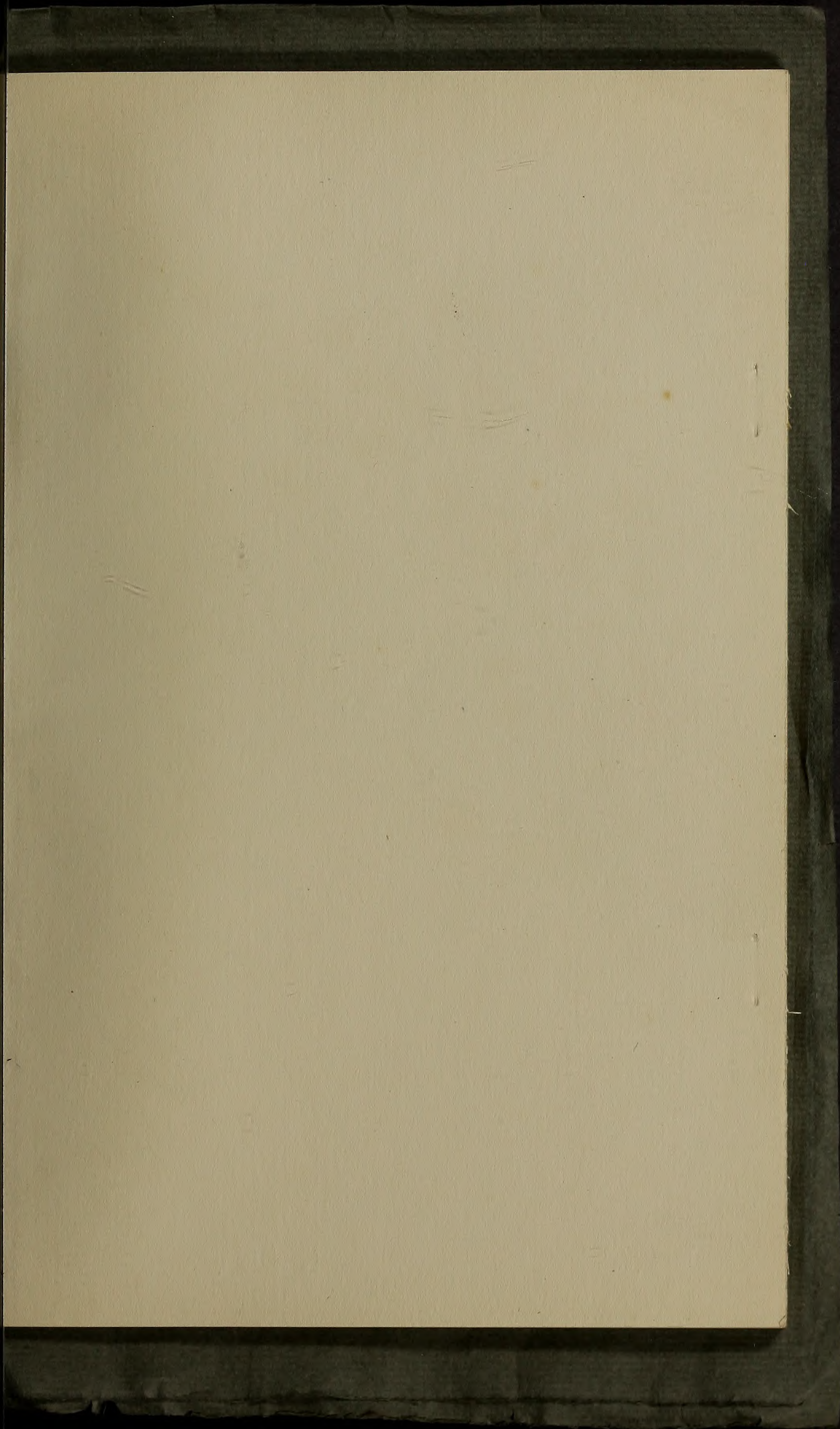
OF THE
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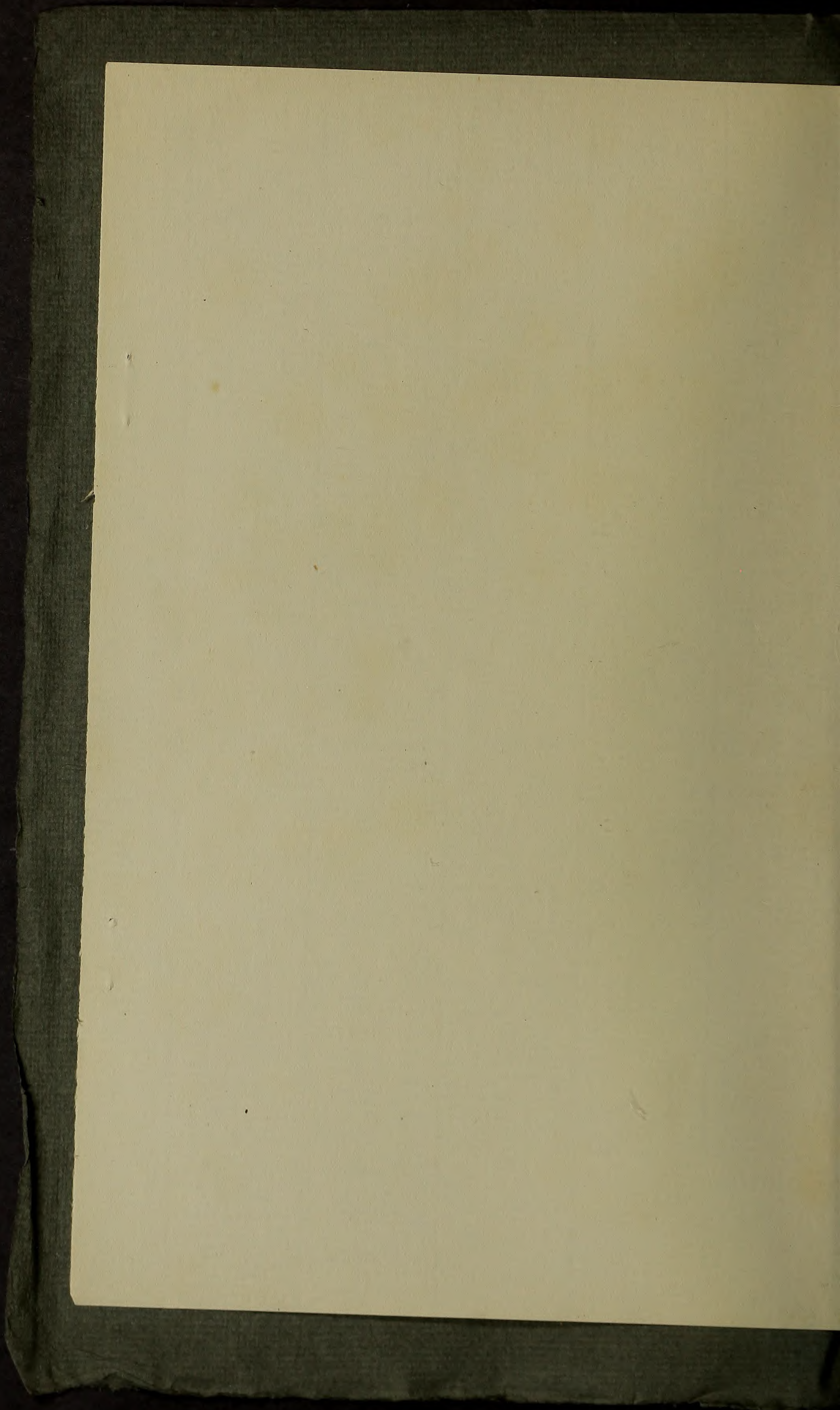
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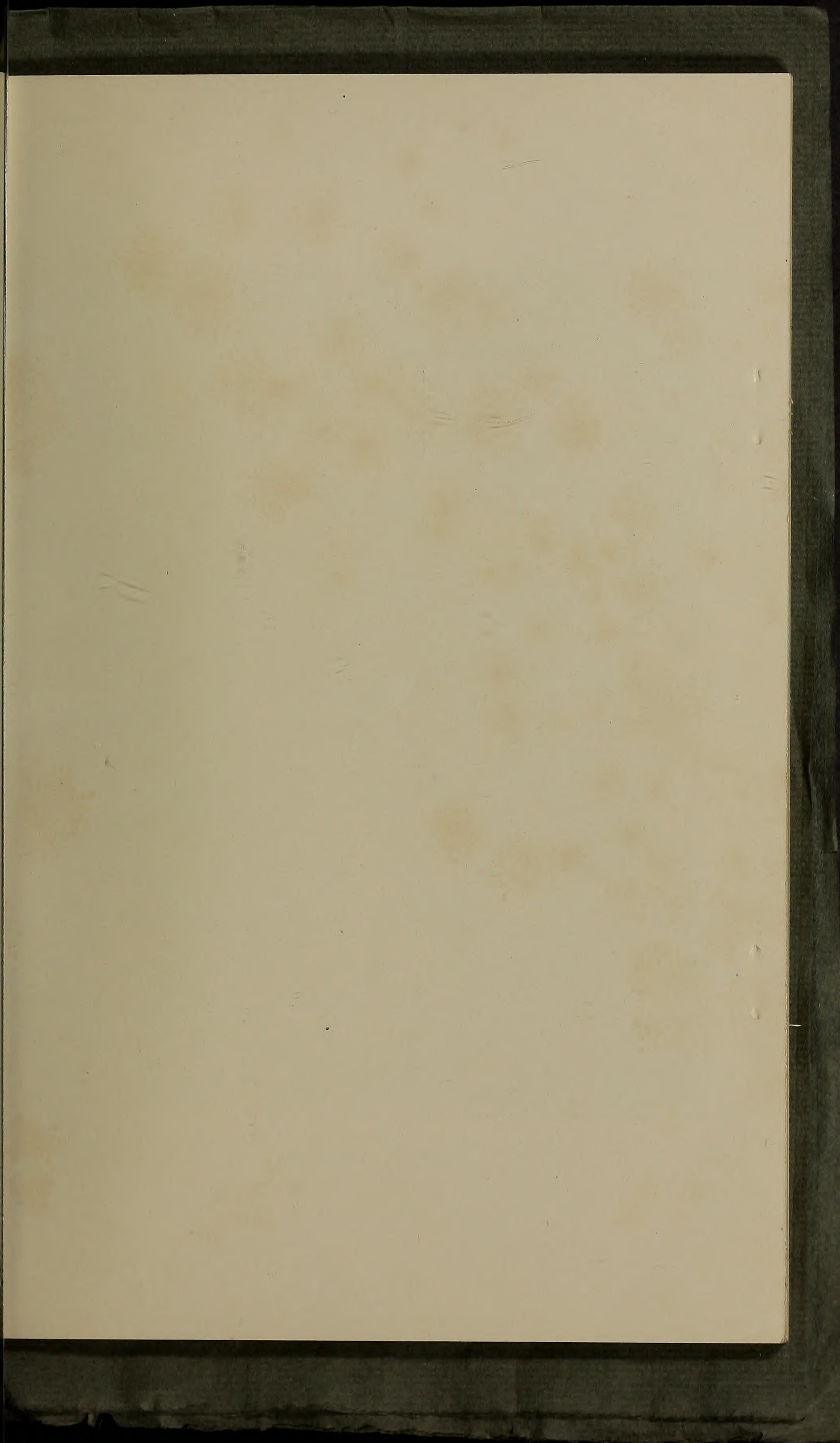


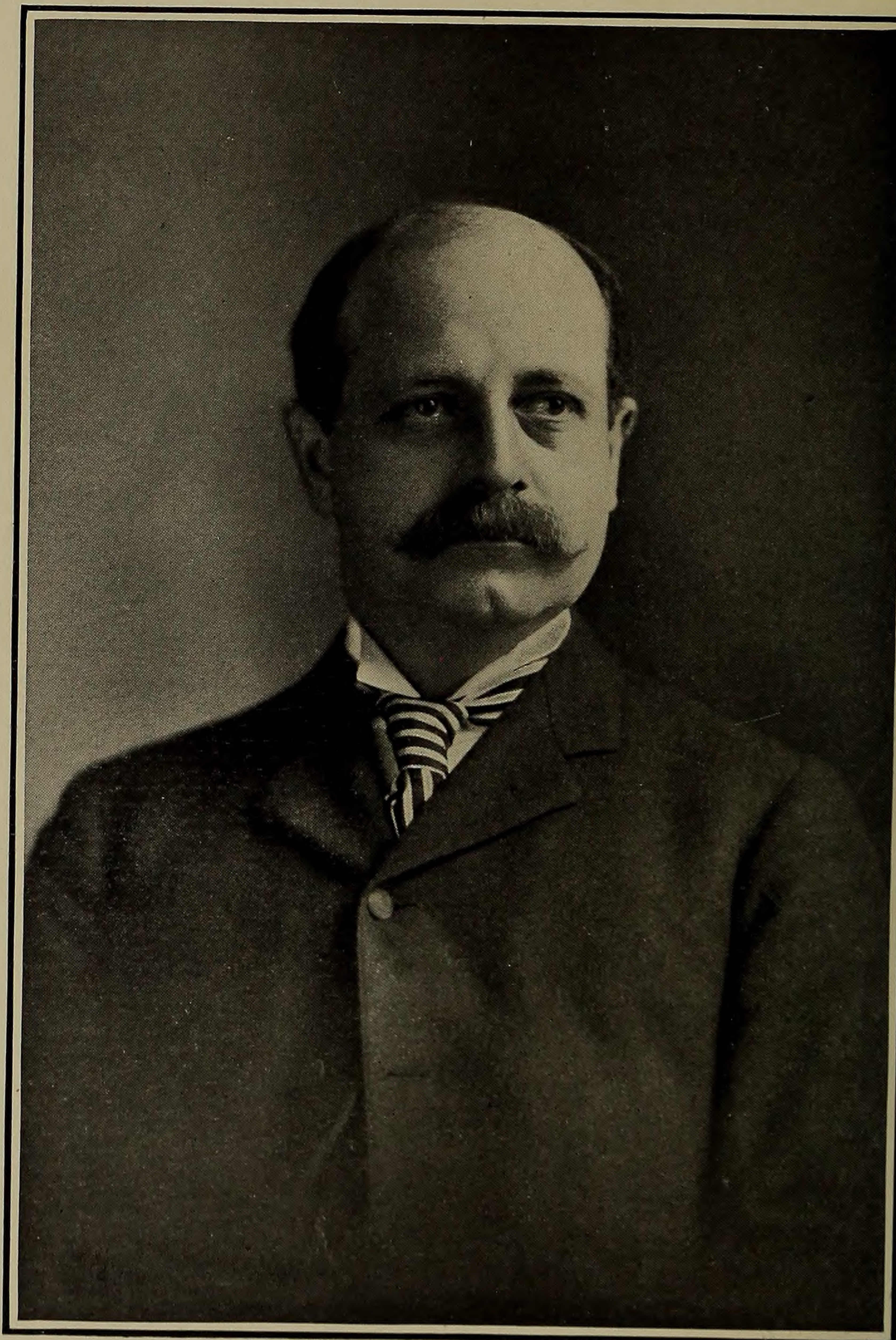
SPRINGFIELD
MASSACHUSETTS











JOHN J. BISHOP, Conductor

THE TENTH FESTIVAL

OF THE

Springfield Music Festival
Association

UNDER THE DIRECTION OF

Mr. JOHN J. BISHOP

TO BE HELD IN

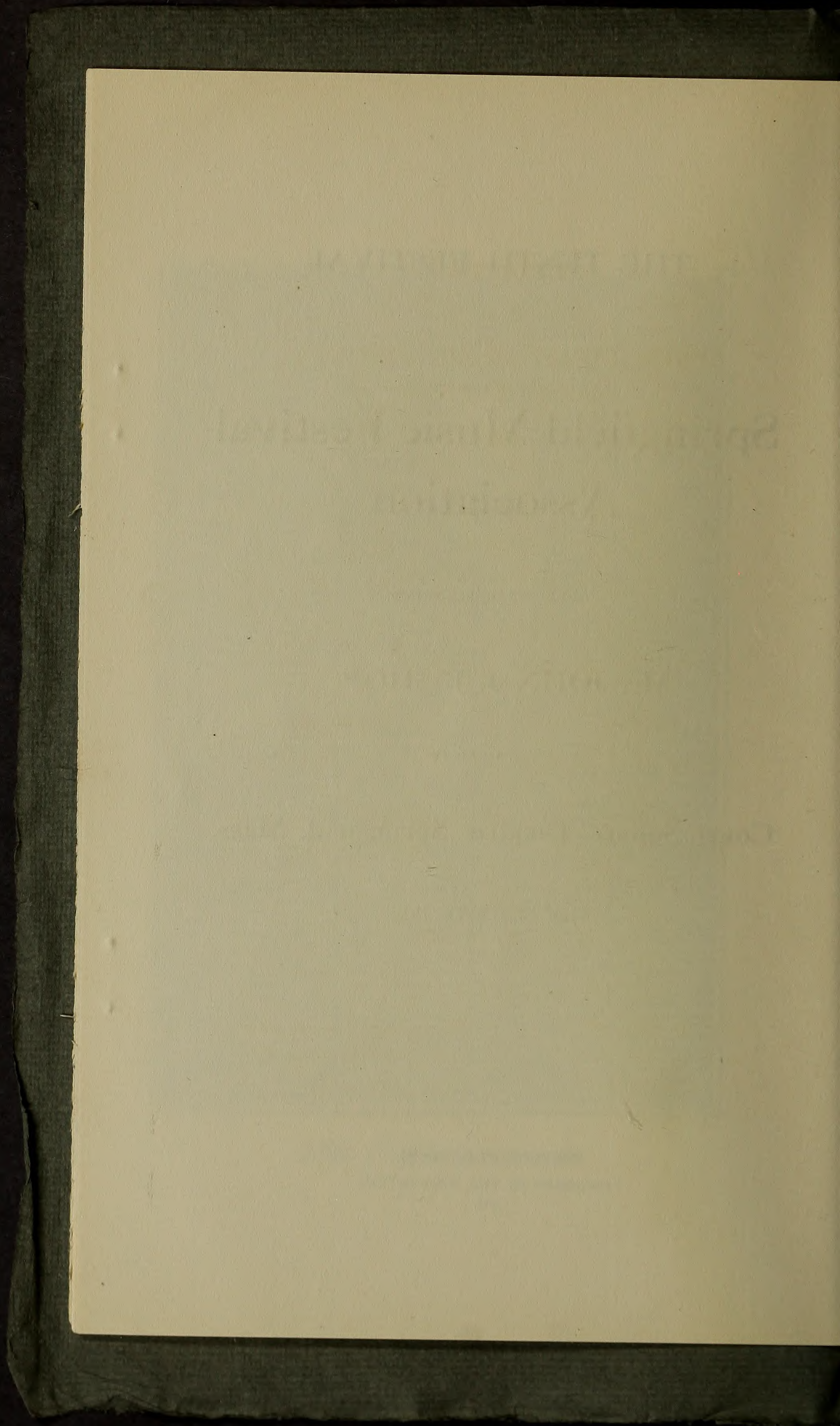
Court Square Theatre, Springfield, Mass.

May 10 and 11, 1912

SPRINGFIELD, MASS.

PUBLISHED BY THE ASSOCIATION

1912



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1912

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Choice of Seats for Season Tickets will be sold to the Highest Bidder, at
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Seats must be selected as fast as choice is made.

Seats unsold after auction will be put on sale at Otto Baab's, Saturday
morning, April 27.

Out-of-town patrons can order tickets by mail, with or without pre-
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remittance for the amount, with *directed stamped envelope*. Such orders
will be carefully filled and promptly mailed at owner's risk, or by regis-
tered letter if necessary stamps are sent.

No Season Tickets sold after Friday, May 3.

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To guard against speculation, not more than six (6) tickets for any
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FIRST PUBLIC REHEARSAL.

Friday Morning, May 10, at 10 o'clock.

ORCHESTRA, CHORUS, AND SOLOISTS.

FIRST CONCERT.

Friday Afternoon, May 10, at 2.30 o'clock.

SOLOIST AND ORCHESTRA.

SECOND CONCERT.

Friday Evening, May 10, at 8 o'clock.

SOLOISTS, CHORUS, AND ORCHESTRA.

SECOND PUBLIC REHEARSAL.

Saturday Morning, May 11, at 10 o'clock.

ORCHESTRA AND SOLOISTS.

THIRD CONCERT.

Saturday Afternoon, May 11, at 2.30 o'clock.

SOLOIST AND ORCHESTRA.

FOURTH CONCERT.

Saturday Evening, May 11, at 8 o'clock.

FESTIVAL CHORUS, ORCHESTRA, AND SOLOISTS.

"ARMINIUS."

THE FESTIVAL FORCES

FOR 1912

MARY GARDEN,
Soprano.

HAROLD BAUER,
Pianist.

KATHLEEN PARLOW,
Violinist.

CLAUDE CUNNINGHAM,
Baritone.

MILDRED POTTER,
Contralto.

LAMBERT MURPHY,
Tenor.

LOUIS SHENK,
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Music Festival Chorus,
of three hundred mixed voices under the direction of
MR. JOHN J. BISHOP.

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LOUIS EATON,
THEODORE COOK,
R. HUXLEY,
A. F. STOCKBRIDGE,
WILLIAM J. BECK.

Second Violins.

IRVING BANCROFT,
CLAUDE PHILLIPS,
R. E. FOURNIER,
F. J. KOEBELE,
C. L. DEANE.

Violas.

WILLIAM A. HOCHHEIM,
PAUL SCHEELE,
H. F. GROVER.

'Cellos.

CARL WEBSTER,
CARL DODGE,
PAUL M. BROWN.

Basses.

R. N. DAVIS,
A. TORELLO,
O. L. SOUTHLAND.

Flutes.

M. E. PACKARD,
STEPHEN F. BURNS.

Oboes.

J. VAILLANT,
P. HENKELMANN.

Clarinets.

HAROLD B. RANDALL,
PHILIP M. STODDARD.

Bass Clarinet.

W. J. GUNN.

Bassoons.

F. S. BETTONEY,
HERMAN MUELLER.

French Horns.

GUSTAVE ALBRECHT,
JOSEPH HORNER,
M. DE YESO,
G. M. HOLMES.

Trumpets.

ARTHUR S. WONSON,
FAYETTE B. MOORE,
WILLIAM HILL.

Trombones.

FRANZ EIM,
A. P. RIPLEY,
HENRY WOELBER.

Tuba.

HARRY C. MILLER.

Harp.

FRANCIS J. LAPITINO.

Tympani.

OSKAR SCHWAR.

Bass Drum, Cymbals, etc.

G. LAWRENCE STONE.

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Miss Ida E. Bagg,	Miss Kitty R. Murphy,
Miss W. S. Bagg,	Miss Alice Manning,
Mrs. C. J. Beaune,	Miss Margaret Murphy,
Mrs. C. E. Bradley,	Mrs. F. L. Melvin,
Miss Dorothy L. Birchard,	Miss Virginia Montagna,
Mrs. N. A. Brainard,	Miss J. Mouglin,
Miss Grace Bigelow,	Miss Annie Nelson,
Mrs. Harry L. Brown,	Miss Grace L. O'Brien,
Mrs. Martha A. Buzzell,	Miss M. O'Brien,
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Mrs. H. L. Crowe,	Miss Eva E. Parent,
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Miss M. E. Carman,	Miss Angie L. Purrinton,
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Miss Lillian L. Davison,	Miss Marie E. Roche,
Miss Elizabeth V. Daly,	Miss S. M. Sanderson,
Mrs. S. J. Francis,	Miss Winifred S. Sanborn,
Miss Lydia Freitag,	Miss L. M. Shipman,
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Miss Bertha M. Grant,	Miss May Simes,
Mrs. A. B. Gross,	Miss M. A. Stewart,
Miss Mary Griggs,	Miss Mary V. Shea,
Mrs. L. H. Holbrook,	Mrs. R. L. Tisdell,
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Miss Adaline Horwill,	Miss Eva M. Unger,
Mrs. George Hall,	Miss M. Underwood,
Miss Florence M. Harrigan,	Miss S. Madeline Warner,
Miss Edna Hoelzel,	Miss Elberta Wadsworth,
Miss Ruby Hefferman,	Mrs. George Webster,
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Miss Lizzie F. Janser,	Miss Adela F. Whitworth,
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 Miss Mary F. Pomeroy,
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Norman Watt,
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C. J. Woodruff,
H. Whitman.

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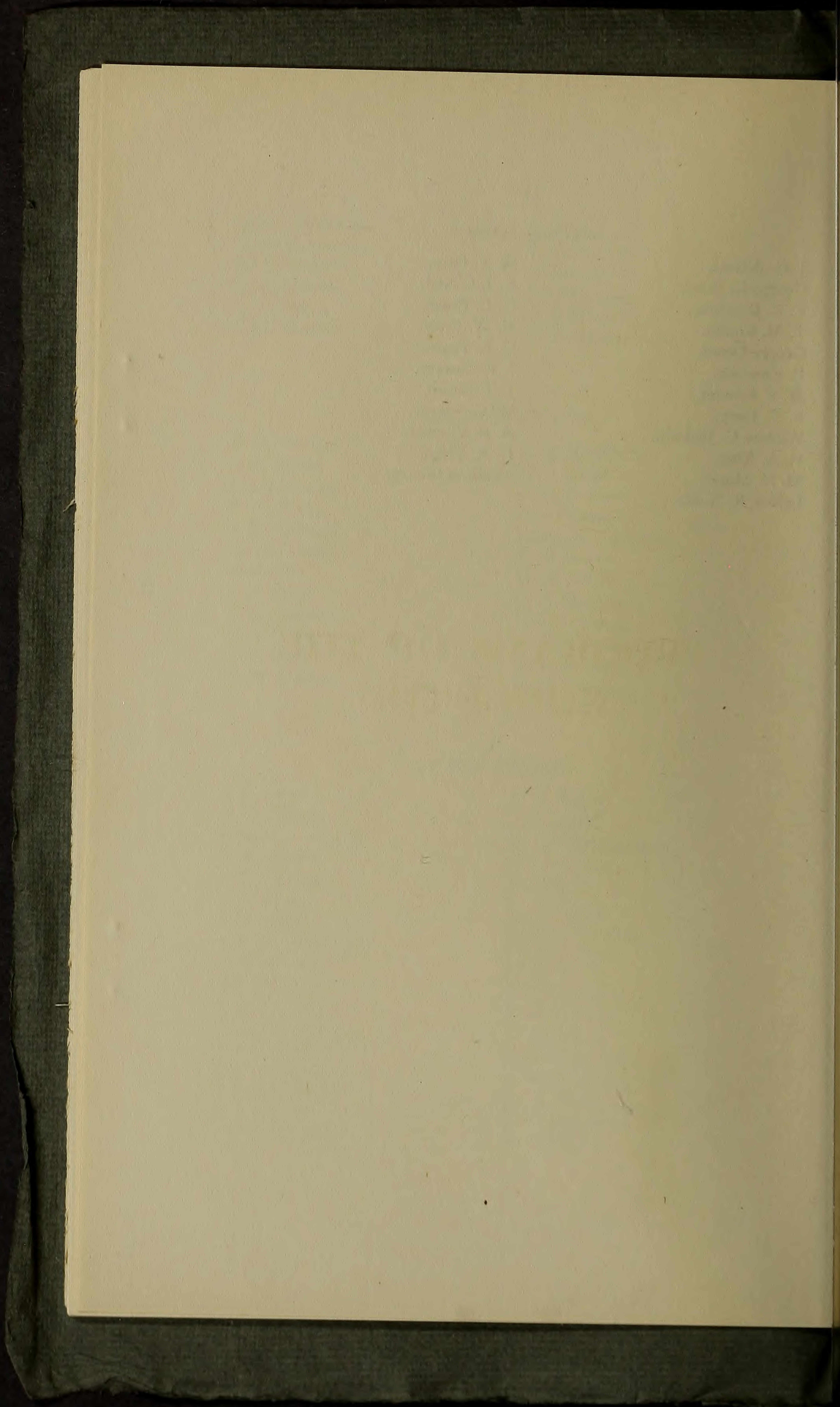
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W. S. Bagg,
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Luke H. Clark, Jr.,
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Andrew McLean,
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SECOND BASSOS.

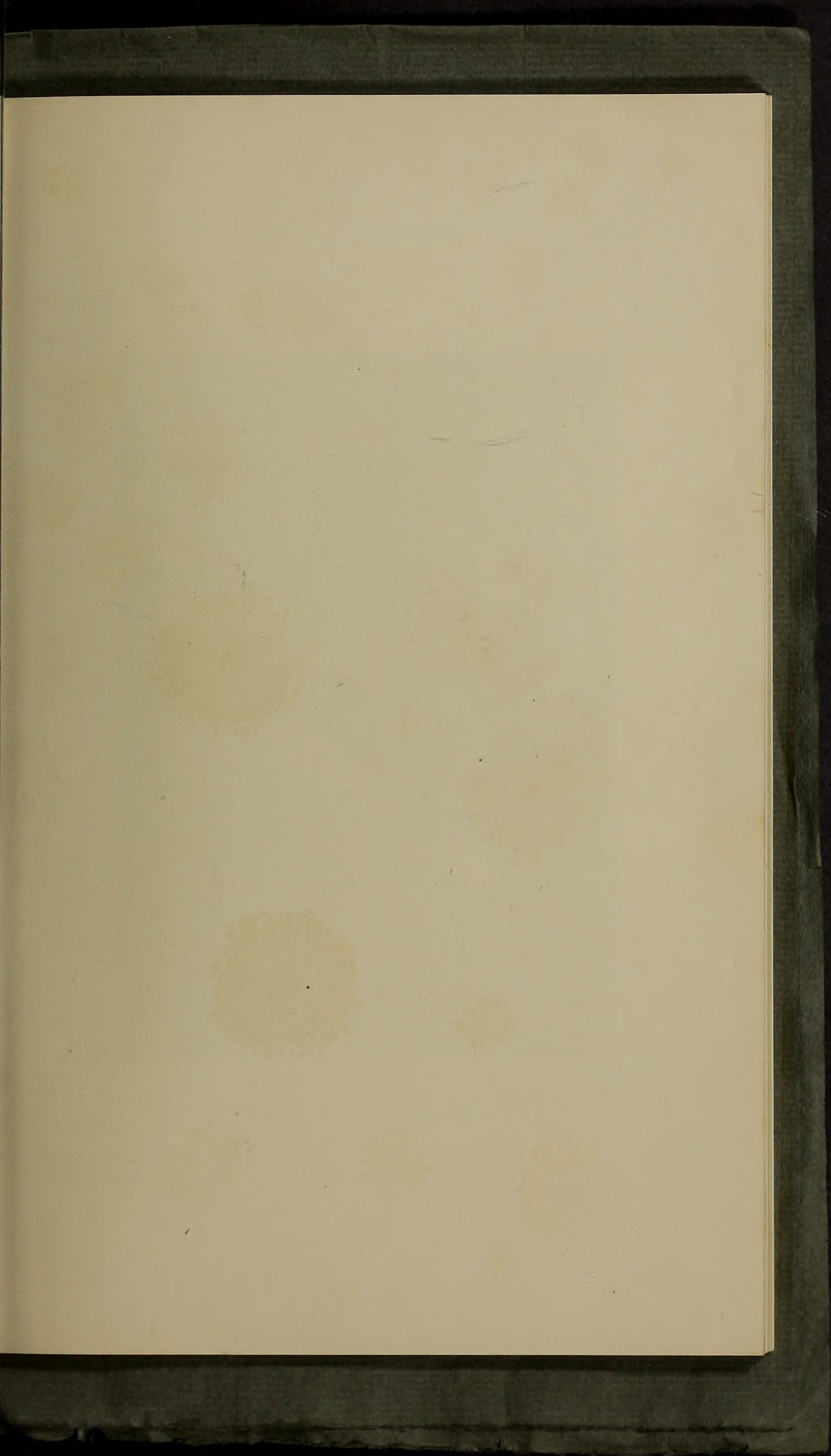
J. G. Adams,
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T. M. Conlin,
George Dowd,
P. Emerson,
M. F. Gloster,
F. T. Jorey,
William C. Jackson,
H. A. King,
M. R. Marsh,
LeRoy R. Noble,

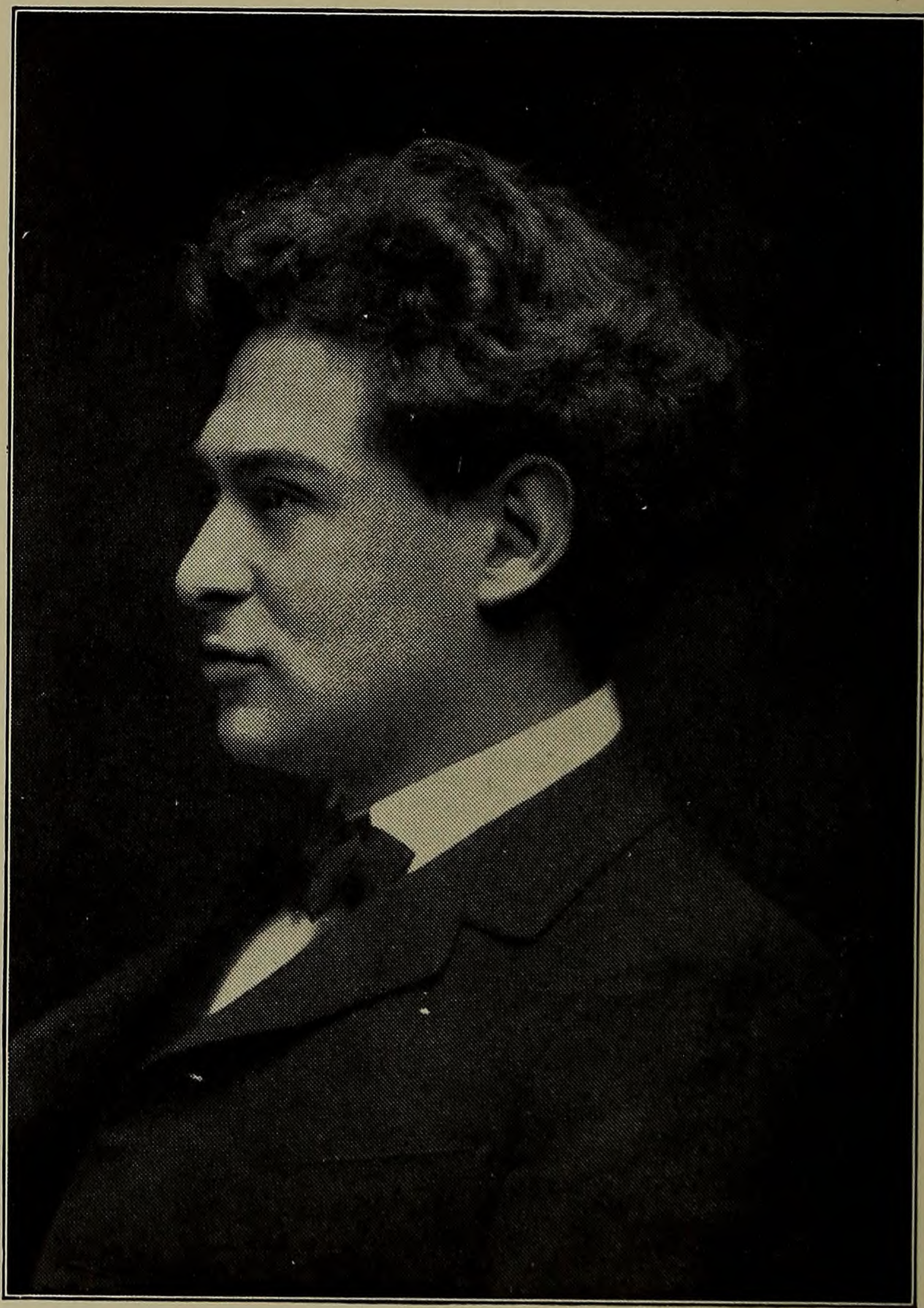
W. F. Otto,
E. J. O'Neil,
G. E. Pease,
H. W. Pease,
C. E. Pease,
I. E. Sawyer,
J. T. Shean,
W. C. Seaver,
A. B. Vincent,
G. R. Virgo,
Madison Weaver.



PROGRAMS OF THE
CONCERTS

PROGRAM OF THE
CONVENTS





HAROLD BAUER, Pianist

First Concert

Friday Afternoon, May 10, 1912

BOSTON FESTIVAL ORCHESTRA.

MR. EMIL MOLLENHAUER, CONDUCTOR.

Soloist.

MISS KATHLEEN PARLOW.

PROGRAM.

Ballet de Sylvia *Delibes*

1—(a) Prelude.

(b) Les Chasseresses.

2—(a) Intermezzo.

(b) Valse Lente.

3—Pizzicati.

4—Cortege de Bacchus.

Concerto for Violin, Op. 61 *C. Saint-Saens*

MISS PARLOW.

Two Movements from "Serenade" for Strings, Op. 48.

Tschaikowsky

1—Elegie.

2—Waltz.

Violin Solos.

a—Serenade Melancolique *Tschaikowsky*

b—Polonaise in D *Wieniawski*

MISS PARLOW.

Symphonic Poem, "Les Preludes" *Liszt*

Second Concert

Friday Evening, May 10, 1912

Soloists.

MISS MARY GARDEN *Soprano*
MR. J. LOUIS SHENK *Baritone*

BOSTON FESTIVAL ORCHESTRA.

MR. EMIL MOLLENHAUER, CONDUCTOR.

FESTIVAL CHORUS.

300 Voices.

MR. JOHN J. BISHOP, CONDUCTOR.

PROGRAM.

Overture, "Fingal's Cave" *Mendelssohn*

Chorus of Bacchantes, from "Philemon et Baucis."

Gounod

Aria from "Herodiade" *Massenet*

MISS GARDEN.

Songs.

a—Der Wanderer *Schubert*

b—Vergebliches Standchen *Brahms*

c—Irish Love Song *Lang*

MR. SHENK.

Carmen Suite *Bizet*

1—Prelude.

2—Aragonaise.

3—Intermezzo.

4—Les Dragons d'Alcala.

5—Finale (Les Toreadors).

Mimi's Aria from "La Boheme" (3d Act) *Puccini*

MISS GARDEN.

Songs with Piano.

a—Were I a Prince Egyptian *Chadwick*

b—Day is gone *Lang*

c—I hear you calling me *Marshall*

MR. SHENK.

Episode—"Carnival at Paris" *Svendsen*

Songs with Piano.

a—Chanson Printemiere *Hue*

b—Chanson de Fortimio *Message*

c—Chant Venetien *Bemberg*

MISS GARDEN.

Chorale and Finale from "Die Meistersinger" *Wagner*

(Knabe Piano used by Miss Garden.)

Third Concert

Saturday Afternoon, May 11, 1912

BOSTON FESTIVAL ORCHESTRA.
MR. EMIL MOLLENHAUER, CONDUCTOR.

Soloist.

MR. HAROLD BAUER.

PROGRAM.

Comedy Overture on Negro Themes.....*Gilbert*
Concerto for Pianoforte No. 5, in E-flat Major, Op. 73
(Emperor).....*Beethoven*

1—Allegro, E-flat Major.

2—Adagio un poco moto, B Major.

3—Rondo Allegro ma non troppo, E-flat Major.

MR. BAUER.

Entr'acte from "Gwendoline".....*Chabrier*

Hungarian Fantasie.....*Liszt*

MR. BAUER.

Symphony No. 3 in F Major, "Im Walde" (In the Woods),
Op. 153.....*Raff*

Part I—In the Daytime.

Impressions and Sensations: Allegro, F Major.

Part II—At Twilight.

a—Revery: Largo, A-flat Major.

b—Dance of the Dryads: Allegro assai, D Minor.
Poco meno mosso, A
Major.

Part III—At Night.

Silent rustling of the woods at night. Entrance
and exit of the Wild Hunt with Frau Holle
(Hulda) and Wotan. Daybreak: Allegro,
F Major.

(Mason & Hamlin Piano Used.)

Fourth Concert

Saturday Evening, May 11, 1912

FESTIVAL CHORUS.

300 Voices.

BOSTON FESTIVAL ORCHESTRA.

MR. JOHN J. BISHOP, CONDUCTOR.

PROGRAM.

“ARMINIUS”.....*Max Bruch*

A Priestess.

MISS MILDRED POTTER, CONTRALTO.

Arminius.

MR. CLAUDE CUNNINGHAM, BARITONE.

Siegmund.

MR. LAMBERT MURPHY, TENOR.

Fourth Concert

Saturday Evening, May 11, 1905

Program

1. Symphony in D major, Op. 48, No. 1

2. Suite in D major, Op. 48, No. 2

3. Suite in D major, Op. 48, No. 3

4. Suite in D major, Op. 48, No. 4

5. Suite in D major, Op. 48, No. 5

6. Suite in D major, Op. 48, No. 6

7. Suite in D major, Op. 48, No. 7

8. Suite in D major, Op. 48, No. 8

9. Suite in D major, Op. 48, No. 9

10. Suite in D major, Op. 48, No. 10

11. Suite in D major, Op. 48, No. 11

12. Suite in D major, Op. 48, No. 12

13. Suite in D major, Op. 48, No. 13

14. Suite in D major, Op. 48, No. 14

15. Suite in D major, Op. 48, No. 15

16. Suite in D major, Op. 48, No. 16

17. Suite in D major, Op. 48, No. 17

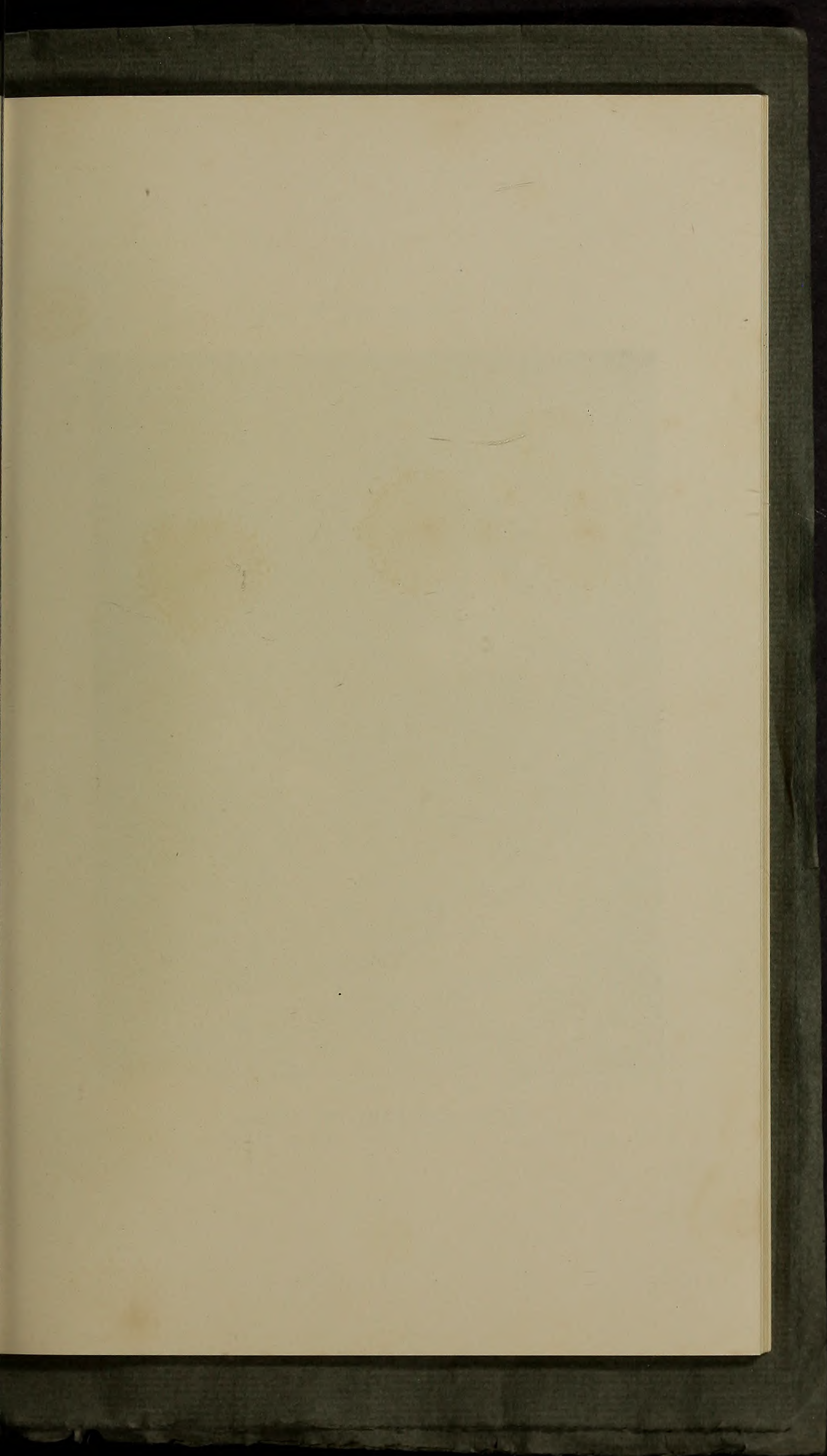
18. Suite in D major, Op. 48, No. 18

19. Suite in D major, Op. 48, No. 19

20. Suite in D major, Op. 48, No. 20

DESCRIPTIVE PROGRAMS

DISCUSSION PROGRAM





KATHLEEN PARLOW, Violinist

First Concert

Friday Afternoon, May 10, 1912

BOSTON FESTIVAL ORCHESTRA

EMIL MOLLENHAUER, CONDUCTOR

Soloist

MISS KATHLEEN PARLOW

BALLET DE SYLVIA,

Delibes

- | | |
|----------------------|----------------------|
| 1—(a) Prelude | 2—(a) Intermezzo |
| (b) Les Chasseresses | (b) Valse Lente |
| 3—Pizzicati | 4—Cortege de Bacchus |

The suite "Sylvia" is taken from the opera of the same name, composed by Delibes in 1876. The full title of the work is given as "Sylvia, ou la Nymphé de Diane." The work was very successful, but is not now often produced, though the suite of pieces has kept its popularity to a remarkable degree.

Delibes was born at St. Germain-du-Val, in 1836, and died in Paris, in 1891. His dramatic music is distinguished by melodiousness, vivacity, and elegance of instrumentation.

First Concert.

CONCERTO FOR VIOLIN, NO. 3, in B-Minor,
Op. 61, *C. Saint-Saens*

MISS PARLOW

This concerto is dedicated to Pablo de Sarasate. It is in three movements. The first is *Allegro non troppo* in B minor. The second theme itself enters in the solo violin in E major, and is briefly developed against a simple accompaniment, snatches of the first theme reappearing in the strings just at its close. Then follows a short free fantasia in which the first theme is briefly worked out, ending with a return to the key of B minor. This theme is developed as it was at first, if with a somewhat more elaborate accompaniment, snatches of the first theme appearing in the strings at its close as before. Then follows a brilliant coda in which the first theme undergoes quite a new process of development in the orchestra against brilliant running passages in the violin.

The second movement, *Andantino quasi allegretto* in B flat major, opens after some preliminary sustained harmony in the strings, and a chord or two in the woodwind with a graceful melody in *Siciliano* rhythm, sung by the solo violin. Then the theme is repeated by the oboe the solo violin now taking part in the echo and the arpeggio. The solo violin then takes up the second phrase of the theme and proceeds to the second theme closing the movement with a short coda. The third movement opens with a short slow introduction *molto moderato e maestoso* in B minor, which may be regarded as a sort of preliminary recitative for the solo instrument, accompanied by the orchestra. The main body of the movement, *Allegro non troppo* in B minor, begins with its first theme in the solo violin over an accompaniment in repeated chords in the bassoons and horns. This theme is immediately followed by a second, more cantabile one, also given out by the solo

First Concert

violin and developed by it for some time. Then comes a long orchestral tutti devoted mainly to working out the first theme and then to the announcement of a fourth theme, a quieter cantilema in G major, given out pianissimo in harmony by the muted violins and violas in four parts and then taken up by the solo violin. The close of this episode brings the first part of the movement to an end. Then follows the working out, which is quiet, long, and elaborate, the solo instrument and the orchestra taking about equal shares in it. The movement is in a form which may be described as the exposition of a four-themed rondo treated according to the general scheme of the sonata-form of the first movements.

TWO MOVEMENTS from "Serenade" for Strings,
Op. 48, *Tschaikowsky*

- 1—Elegie
 2—Waltz

VIOLIN SOLOS

- a*—Serenade Melancolique, *Tschaikowsky*
b—Polonaise in D, *Wieniawski*

MISS PARLOW

SYMPHONIC POEM, "Les Preludes," *Liszt*

(D'apres Lamartine)

"Les Preludes," the third of Liszt's "Symphonic Poems," was begun at Marseilles in 1845, and finished at Weimar, five years later. Its first performance took place also at Weimar in 1854. As their generic name implies, all Liszt's compositions of the present class have an avowed poetic basis. That of the work now to be

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played is found in a passage from Lamartine's "Meditations Poetiques," placed by the composer himself at the head of his score:—

"What is our life but a series of Preludes to that unknown song of which Death intones the first solemn note? Love constitutes the enchanting dawn of all existence: but where is an experience in which the first sensations of happiness are not disturbed by some storm, the deadly breath of which dispels its fond elusions, while blasting lightning burns up its altar? What cruelly wounded soul, when one of these tempests has passed away, does not seek to lull its memories in the sweet calm of country life? Nevertheless, man cannot long resign himself to the beneficent insipidity which at first charmed him in the bosom of nature; and, 'when the trumpet gives the signal of alarm, he runs to the post of peril, whatever be the war that calls him to the ranks,' so that he may recover in combat full consciousness of himself and entire possession of his powers."

"Les Preludes" may, taking the composer's indications of tempo as a guide, be divided into six sections:—

Andante (strings, then flutes).

Andante maestoso (trombones and basses).

Allegro ma non troppo (violins and 'celli).

Allegro tempestuoso (violas and horns).

Allegretto pastorale (harp, then horns).

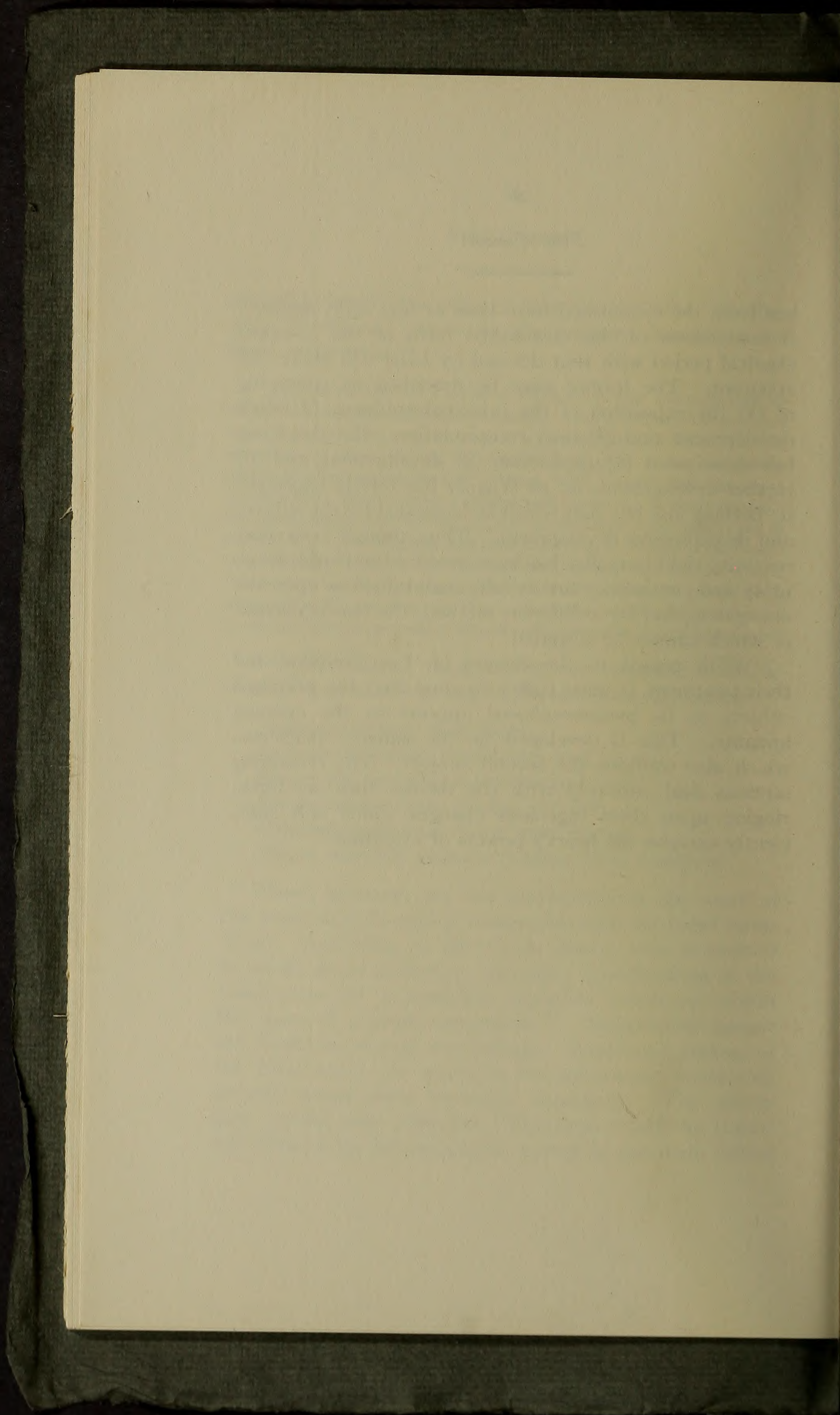
Allegro marziale animato (violins, then trumpets).

These, however, are not movements in the sense of the word, as it is used in connection with the older forms of art. According to Mr. C. A. Barry, who is entitled to speak, as an authority, they are "qualifications of the constituents of a complete organism composed within the space of a single movement." "Symphonies proper are works in several movements. Symphonic poems, of the Liszt order, are works in one movement, containing several constituents variously qualified." The writer just quoted also remarks: "The form which he [Liszt] has devised for his symphonic poems in the main differs

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less from the established form than at first sight appears. A comparison of the established form of the so-called classical period with that devised by Liszt will make this apparent. The former may be described as consisting of (1) the exposition of the principal subjects, (2) their development, and (3) their recapitulation. For this Liszt has substituted (1) exposition, (2) development, and (3) further development, or, as Wagner has tersely expressed it 'nothing else but that which is demanded by the subject and its expressive development.' Thus, though from sheer necessity rigid formality has been sacrificed to truthfulness, unity and consistency are as fully maintained as upon the old system, but by a different method, the reasonableness of which cannot be disputed."

"With regard to the themes of 'Les Preludes' and their treatment, it must suffice to state that the principal subject to be metamorphosed appears in the opening andante. This is developed in the andante maestoso, which also contains the second subject. The remaining sections deal variously with the themes thus set forth, ringing upon them ingenious changes which will sufficiently exercise the heart's powers of attention."





MARY GARDEN, Soprano

Second Concert

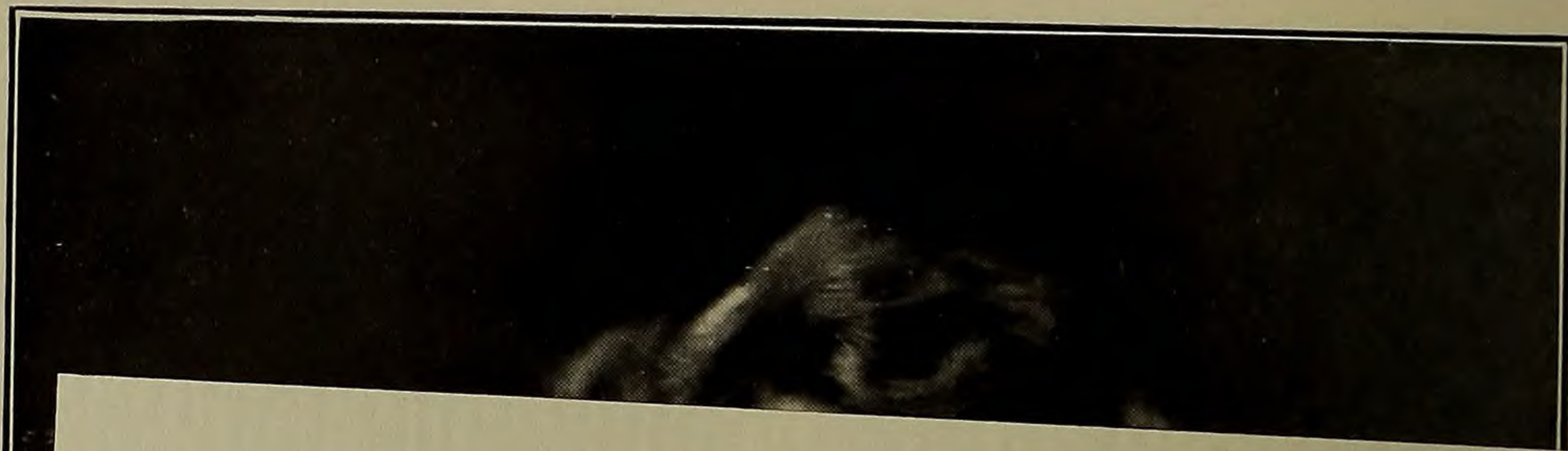
Friday Evening, May 10, 1912

Miss Garden will sing the aria from "Louise" by Charpentier instead of the aria from "Herodiade"

OVERTURE, "Fingal's Cave," Op. 26,
Felix Mendelssohn-Bartholdy

(Born at Hamburg, February 3, 1809; died in Leipsic,
November 4, 1847.)

In August, 1829, Mendelssohn saw Staffa and Fingal's Cave. He at once determined to picture the scenes in music, and he wrote to his sister on August 7: "In order to make you understand how extraordinarily the Hebrides affected me, the following came into my mind there." Then he gave the twenty measures which form the opening of the overture. Ferdinand Hiller, who lived with Mendelssohn in Paris during the winter of 1831-32, wrote: "Men-



MARY GARDEN, Soprano

Second Concert

Friday Evening, May 10, 1912

BOSTON FESTIVAL ORCHESTRA

EMIL MOLLENHAUER, CONDUCTOR

FESTIVAL CHORUS

300 Voices

JOHN J. BISHOP, CONDUCTOR

Soloists

MISS MARY GARDEN, SOPRANO

MR. J. LOUIS SHENK, BARITONE

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delssohn has brought with him also the sketched score of the 'Hebrides' overture. He told me how the thing came to him in its full form and color when he saw Fingal's Cave, and he also informed me how the first measures, which contain the chief theme, had come into his mind. In the evening he was making a visit with his friend Klingemann on a Scottish family. There was a piano in the parlor; but it was Sunday, and there was no possibility of music. He employed all his diplomacy to get at the piano for a moment; and, when he had succeeded, he dashed off the theme out of which the great work grew. It was finished at Dusseldorf, but only after an interval of years."

Mendelssohn finished his first version of the overture in Rome. The autograph score is dated December 16, 1830, and dedicated to Franz Hauser, and on December 30 he wrote: "The 'Hebrides' is finished at last." So Mr. Stratton says; but Lampadius quotes a letter written November 16, 1830, in which Mendelssohn says he has finished the overture. He also quotes from a letter dated December 20: "The 'Hebrides' is done at last and is a curious thing."

Mendelssohn took the score to Paris, and he wrote January 12, 1832, that he did not produce it then, because it was not "quite right": "The middle portion in E (forte) is too stupid, and the whole working-out smells more of counterpoint than of train-oil, sea-gulls, and salt fish, and must be all altered."

The overture was performed at a Philharmonic Concert in London, May 14, 1832. The composer, who conducted, wrote: "It went splendidly, and sounded so droll amongst all the Rossini things." The *Athenæum* said that, as descriptive music, it was a failure. George Hogarth says of the overture in his "Philharmonic Society of London"

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(1862): "It at once created a great sensation,—a sensation, we need scarcely add, that has not been diminished by numberless repetitions. At a general meeting of the Society on the seventh of June, 1832, Sir George Smart read a letter from Mendelssohn requesting the Society's acceptance of the score of this overture;* and it was resolved to present him with a piece of plate in token of the Society's thanks, which was forthwith done." The *Harmonicon* praised the overture highly, and said that the key of B minor was well suited to the purpose.

The overture has borne various titles. When it was first performed by the Philharmonic, London, it was called "The Isles of Fingal." Mendelssohn in letters referred to it as "The Hebrides," "The Solitary Island." The first published score (1834) bore the title, "Die Fingals Hohle"; but "Die Hebriden" was on the orchestral parts.

The first performance in the United States was by the Philharmonic Society of New York, November 16, 1844. The overture was performed at a concert of the Boston Academy of Music, February 22, 1845. It was played at a concert on March 15 of the same year, and the programme published this explanatory note: "This piece seems to be intended, in some degree, as a description both of the scene itself and of the feelings produced by it."

Chiefly on account of this overture Wagner characterized Mendelssohn as at "*feinsinniger Landschaftsmaler*,"

*Mr. Stratton says: "Mendelssohn gave the original score of the 'Hebrides' overture to Moscheles, and some fifty years later it was perused by Gounod, who placed a D for the double-basses in the third bar, making a note to the effect that Mendelssohn must have forgotten it. As Mendelssohn was not in the habit of neglecting the slightest detail, it may be questioned whether he did not intentionally give that note to the violoncellos instead." See "Mendelssohn," by S. S. Stratton, p. 204 (London, 1901), and Mendelssohn's Letters to I. and C. Moscheles, pp. 76, 77, 83 (Boston, 1888).

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—an exquisite landscape painter. (See "La Musique dans la Nature," by H. Lavoix, the younger (Paris, 1873); "Les Musiciens Paysagistes," by Jules Carlez (Caen, 1870); and, for an acute study of Mendelssohn's talent and limitations, "Vom Geistreichen in der Musik," by Paul Marsop, published in *Die Musik* for January, 1902.)

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle drums, and strings.

It is regular overture form. The first theme enters at the beginning and is given to violas, violoncellos, and bassoons (B minor); the second theme enters in D major (clarinets, bassoons, and violoncellos). The conclusion theme is practically a rhythmic variation of the first. It enters fortissimo for full orchestra, D major, and leads to a fanfare for horns and trumpets which ends the first part. The working-out section begins pianissimo with the first theme for violas, violoncellos, and double-basses against tremulous harmonies for violins. Each phrase is answered by a call from wind instruments. This call soon resembles part of the first theme. Mr. Apthorp once wrote: "The effect of the fragments of the theme in the lower register of the strings against the tremulous accompaniment of the violins—all kept in a mysterious pianissimo—interrupted ever and anon by the wild screams of the wind instruments, is wholly original, and as suggestively poetic as it is original. One cannot help thinking to hear the cries of sea-gulls and terns. Here Mendelssohn shows that he fully earned the title of '*grand paysagiste*' that a certain other great composer once gave him. Except for an almost constant undulatory movement in the strings, which easily enough suggests the restlessness of a wind-swept sea, there is exceedingly little of what should properly be called realism in the music. There is no attempt directly to imi-

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tate the sounds or movements of animate or inanimate nature in the wild neighborhood of lonely islands in the Northern seas. But such is the suggestiveness of the music, with its sudden contrasts of loud with soft, staccato with legato, of long sustained notes with restlessly moving parts, that, knowing the title, the listener has to stretch his imagination but very little to shut his eyes and see the whole picture, hear the birds scream, and the winds whistle, smell the salt sea-weed on the rocks."

The third part of the overture is somewhat shortened from the first, and soon after the second theme leads to a short coda.

The overture "Fingal's Cave" was performed in Boston as early as February 22, 1845, at a concert of the Boston Academy of Music.

**CHORUS OF BACCHANTES, from "Philemon
et Baucis,"** *Gounod*

"Philemon et Baucis" was originally a one-act opera composed for the theater at Baden.

It was rewritten in three acts for the Theatre Lyrique and performed February 18, 1860. The score contains some charming passages, and much ingenuity and elegance of detail. Gounod was unfortunate in that the libretto has neither interest, movement, nor point, and belongs to no well defined species of drama.

The selection is a fine specimen of Gounod's power of musical scene painting.

Join in the Bacchante rite entrancing,
Maidens with vine and ivy crowned;
Come hand in hand with light feet dancing
While the clanging cymbals resound.

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The wolf and panther creeping
 From cavern lone and wild,
 By melody beguiled,
 On us their watch are keeping.
 For Jove's bolt what reck we?
 Our god let pleasure be.
 Ah! join in the Bacchante rite entrancing.
 Come hand in hand with light feet dancing
 While the clanging cymbals resound.
 Lead on, lead on, in Bacchante rite entrancing,
 With vine and ivy crowned.

ARIA from "Herodiade,"

Massenet

MISS GARDEN

SONGS

- a*— Der Wanderer,
b— Vergebliches Standchen,
c— Irish Love Song,

Schubert
Brahms
Lang

MR. SHENK

CARMEN SUITE,

Bizet

- 1— Prelude
 2— Aragonaise
 3— Intermezzo
 4— Les Dragons d'Alcala
 5— Finale (Les Toreadors)

MIMI'S ARIA from "La Boheme" (3d Act),

Puccini

MISS GARDEN

SONGS WITH PIANO

- a*— Were I a Prince Egyptian,
b— Day is gone,
c— I hear you calling me,

Chadwick
Lang
Marshall

MR. SHENK

*Second Concert***EPISODE FOR FULL ORCHESTRA, "The Carnival
at Paris, Op. 9,"** *Johan Svendsen*

(Born at Christiania, Norway, September 30, 1840; now living at
Copenhagen, Denmark.)

"The Carnival at Paris" was published at Leipsic in 1877.

Carl Siewers states in his biographical sketch of Svendsen that the piece was written at Bayreuth soon after Wagner had made that town his dwelling-place. It was in 1871 (January 12) that Svendsen's symphony in D was performed at a Gewandhaus concert in Leipsic. "He composed in that year his concerto for cello in D. In the autumn he went to America to be married to an American lady, whom he had met in Paris, and returned the same year to Leipsic, where, after the end of the war, he undertook the leadership of the Euterpe concerts for one year. There he finished the overture to 'Sigurd Slembe,' which was played at the Euterpe then, and in the following year at the musical festival at Cassel, where Liszt was present, and both times with great success. This year was one of the most momentous in Svendsen's life, since in it he met Wagner at Bayreuth, and soon became his intimate associate. He took the opportunity of making himself fully acquainted with Wagner's music and ideas. In Wagner's house he met the Countess Nesselrode, who formed a warm friendship for the Norwegian composer, and whose talents and experience became of great benefit to him. In Bayreuth some of his happiest days were spent, and it was during this stay he composed his 'Carnaval a Paris,' . . . which depicts . . . the varied aspects of the capital of pleasure."*

*It is a curious fact that Svendsen's name is not mentioned in the many volumes of letters written by and to Liszt, who was always zealous in bringing forward young composers of merit.

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The overture is dedicated to W. Th. Seifferth. It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettle drums, tambourine, cymbals, strings. The first performance in Boston was at a Philharmonic Concert, Mr. Listemann conductor, October 24, 1879. There is a pianoforte arrangement for two hands by W. Sapellnikoff and one for four hands by Alois Reckendorf.

Allegro con brio, E major, 6-8. A swelling trumpet tone over roll of drums leads to a full orchestral entrance, fortissimo. A horn passage is answered by trumpets and trombones. The pace grows livelier, *piu mosso*, after a chromatic headlong run of wood-wind instruments in unison. The chief theme is announced at first in modest and delicate fashion by flutes and clarinets. There are repetitions, and then follows a stormy outbreak of full orchestra. The divided first and second violins lead to the second theme, pianissimo. In the development there is a continued alternation of 6-8 and 2-4 time, and the opening theme for full orchestra and the chief theme furnish the prevailing material. This chief theme appears in the bassoons. It is modified several times in eight notes (bassoons and flutes). It appears in original form in cellos and double-basses. It is developed broadly by cellos and bassoons, transformed by strings and wind instruments, and it again appears in its first form. The second theme appears in modified form (trombones), and it leads to an idyllic episode, *Moderato*, C major, with a theme for divided violins, which is further developed. There is a long drum-roll, which, with calls of muted horn, opens in a powerful crescendo the closing section, *tempo primo*, in which all the earlier motives return in manifold modifications.

The Carnival at Paris has for some years been described

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as "*lugubre, bete, suranne.*" The two chief features are the procession of the *bœuf gras* and the ball at the Opera. These balls, by the way, were established in 1715. The Carnival in the earlier days was often reproached for its malicious and licentious character. Henry III. with his minions went about the streets, tormenting and insulting the citizens. Louis XIII. viewed the sports with sour eyes. Under Louis XIV. there were striking processions, tableaux, and masks. The Republic chilled the spirits of revelers, but in 1799 there was a revival of frolic and license. During the first Empire military balls distinguished the Carnival.

The Carnival at Venice, Rome, Vienna, has furnished subjects for dramatic and orchestral composers, but the Carnival at Paris has received scanty attention. How was Svendsen's attention drawn to it?

Svendsen, as a boy, showed unmistakable talent for the violin; but his parents were poor, and he entered the light infantry of the Norwegian army. No sooner was he a soldier, according to his own wish, than he thought of a musical career. He played the clarinet and then the flute in a band, nor did he neglect the violin. He was allowed to play for dancing, and they say that he twisted etudes of Kreutzer and Paganini into suitable tunes for the dancers. When he was twenty-one, he left the army and wandered about in Sweden and Northern Germany as a virtuoso. The Scandinavian consul at Lubeck, Dr. Leche, happened to hear him, and was so much interested in him that he obtained a pension for Svendsen from Charles XV., by which the violinist was enabled to study at the Leipsic Conservatory (1863-67) under David, Hauptmann, and Richter. In 1867 Svendsen gave concerts in Denmark, Great Britain, Norway. In 1868 he went to Paris, where he remained two years, and to support himself he became

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a member of the orchestra at the Odeon theatre. He also played in Musard's orchestra. He arranged the incidental music for Coppee's "Le Passant," in which Mmes. Sarah Bernhardt and Agar played, wrote his violin concerto in A major, orchestrated studies by Liszt, and began his overture "Sigurd Slembe." After various adventures in Europe and America, he returned to Paris in 1878, where he lived, helped in large measure by a pension granted him by Oscar II. In 1880 he went back to Christiania as conductor. He had already led the Music Society concerts of that city from 1872 to 1877. In 1883 he was called to Copenhagen as Court Conductor.

Here is a list of Svendsen's chief compositions for orchestra as played in Boston:—

Overture to Bjornson's drama, "Sigurd Slembe,"
Op. 8: Thomas Concert, November 28, 1873; Philharmonic
Concert, March 10, 1881.

SONGS WITH PIANO

a— Chanson Printemiere,

b— Chanson de Fortimio,

c— Chant Venetien,

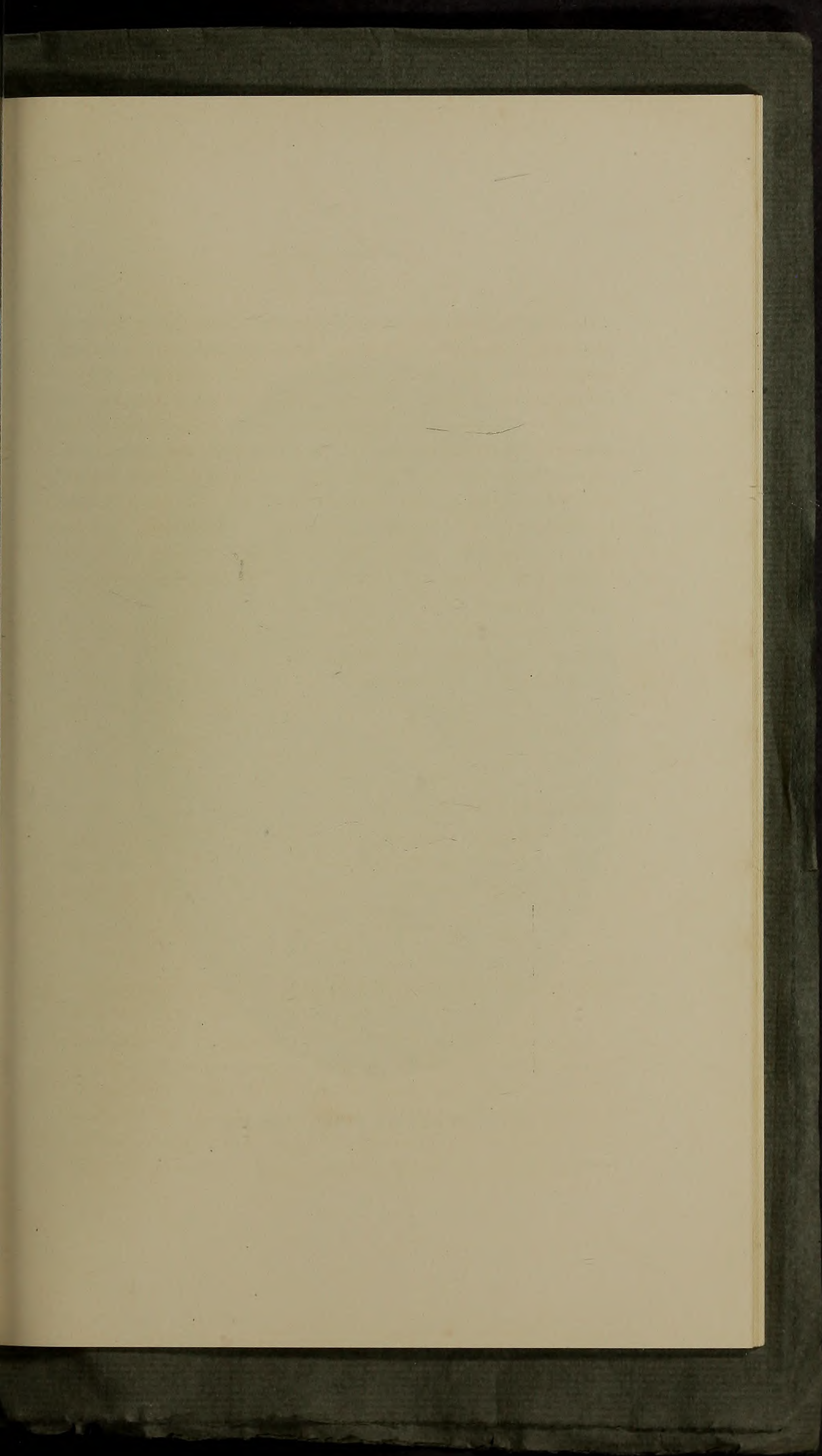
MISS GARDEN

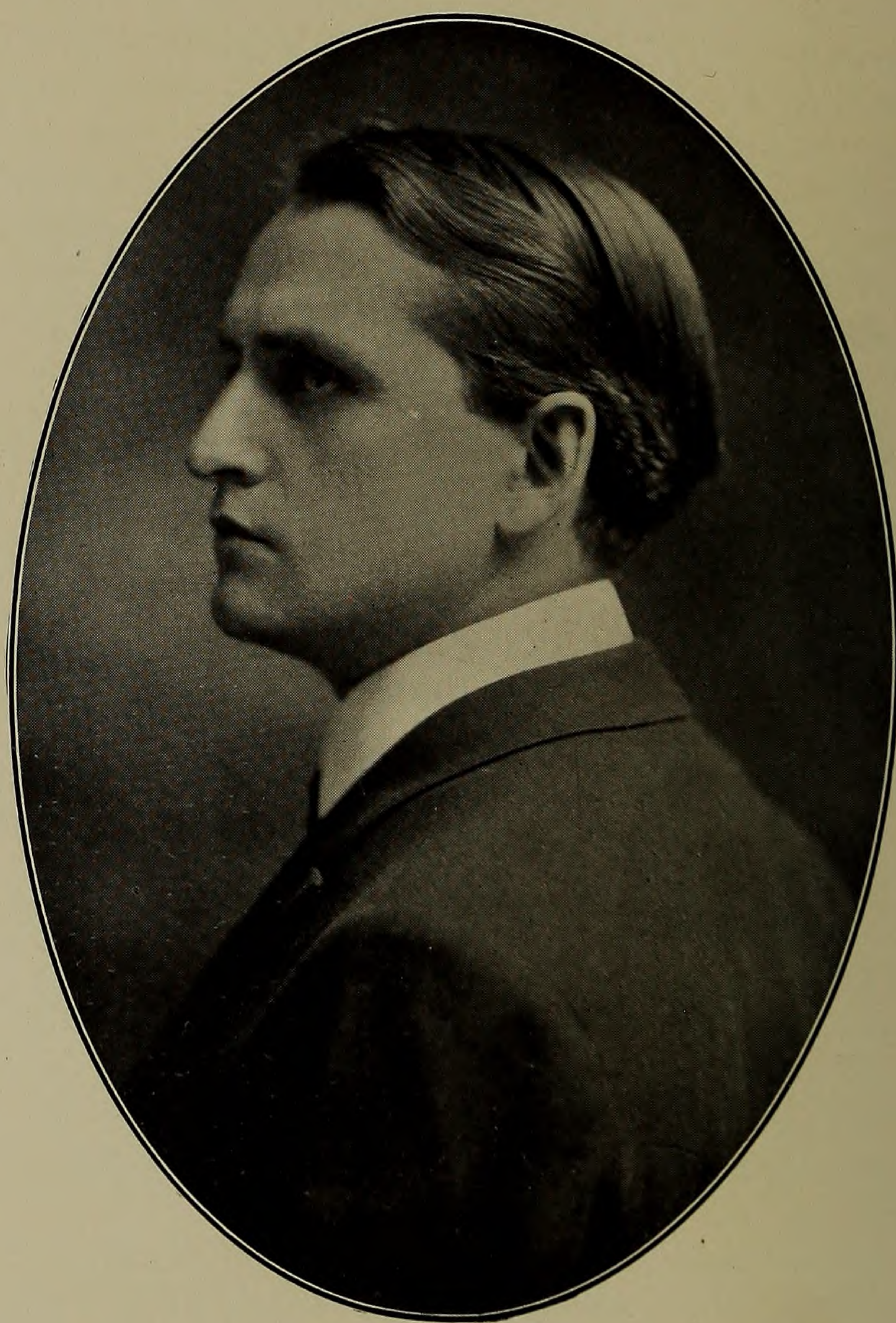
Hue
Message
Bemberg

CHORALE AND FINALE, from "Die Meistersinger,"

Wagner

"Die Meistersinger" (The Mastersingers) is Wagner's one venture into the domain of comedy as composer and librettist. It was planned about the same time as his "Lohengrin," during the composer's stay at Marienbad, and occupied his attention, though not exclusively, for twenty years, not being finished until 1867. It was pro-



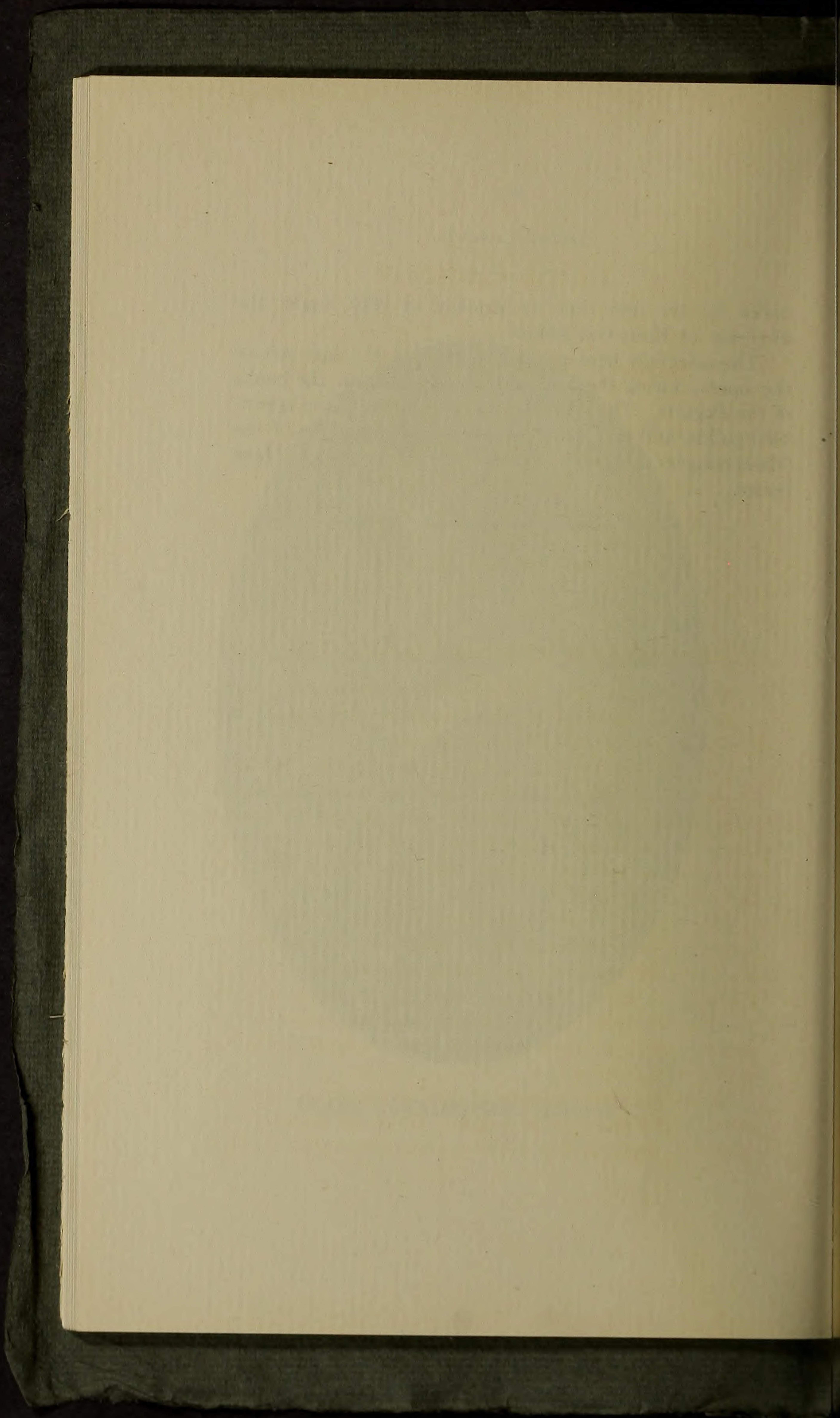


CLAUD CUNNINGHAM, Baritone

Second Concert

duced for the first time at Munich, in 1868, under the direction of Hans von Bülow.

The selection here given is a part of the last act of the opera, during the fete and song-contest on the banks of the Pegnitz. The stirring chorale is sung by the assembled guilds, and the scene closes amid acclamations of the Mastersingers and their beloved "cobbler-poet," Hans Sachs.



Third Concert

Saturday Afternoon, May 11, 1912

BOSTON FESTIVAL ORCHESTRA
EMIL MOLLENHAUER, CONDUCTOR

Soloist

MR. HAROLD BAUER

COMEDY OVERTURE on Negro Themes (MSS.) *Gilbert*

This overture was originally intended as the prelude to an opera, the plot of which is based upon the Uncle Remus stories of Joel Chandler Harris.

The libretto of this opera is by Charles Johnston (Bengal Civil Service, retired) and the music by myself. Circumstances have unfortunately compelled us to abandon this work before its completion. I have, however, saved the overture from the wreck and have both re-written and re-orchestrated it.

My scheme in the opera was to base the music on motives from traditional Negro songs and dances even as the Uncle Remus stories are based upon traditional Negro folklore. I have, therefore, used as thematic material for the overtures certain piquant and expressive bits of melody which I have gathered from various collections of Negro folk music.

There are three motives of four measures each and one theme, eight measures in length. Upon the material contained in these twenty measures the whole piece is built.

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The overture has five well-defined sections. The first movement is light and humorous, the theme being made from two four-measure phrases, taken from Charles L. Edwards's book, "Bahama Songs and Stories," one of the publications of the American Folklore Society and an interesting book, by the way. This is followed by a broader and somewhat slower phrase. I have here used the only complete Negro tune which occurs in the piece. This tune is unusually wild and romantic in character and withal of considerable nobility. This tune, and many like it, were formerly used as working songs by the roustabouts and stevedores on the Mississippi river steamboats in the old days. The original words were as follows:—

"I'se gwine to Alabammy, Oh!
For to see ma Mammy, Ah! . . ."

The song in its original form is to be seen in "Slave Songs of the United States," by W. F. Allen and others.

Next comes a fugue. The theme of this fugue consists of the first four measures of the Negro spiritual "Old Ship of Zion" as noted by Jeanette Robinson Murphy in "Southern Thoughts for Northern Thinkers." (This theme is introduced early in the overture and given to bassoons, bass trombone, violoncellos, and double basses.) The peroration of the fugue is built up from the theme in augmentation. It is given out by the brass instruments and interspersed with phrases from the roustabouts' song, also somewhat developed and treated in a new manner harmonically. After this a short phrase of sixteen measures serves to re-introduce the comic element. There is a repetition of the first theme and considerable recapitulation which leads finally to the development of a new ending or coda and the piece ends in an orgy of jollity and rag-time.

—GILBERT.

Third Concert

CONCERTO FOR PIANOFORTE No. 5, in E-flat
Major, Op. 73, *Ludwig Van Beethoven*

1—Allegro, E-flat Major

2—Adagio un poco moto, B Major

3—Rondo: Allegro ma non troppo, E-flat Major

MR. BAUER

This concerto, which, from its grand dimensions and intrinsic splendor, has been called the "Emperor" concerto, was written in Vienna in 1809. Vienna was occupied by the French at the time, and the whole summer—from May 12, when the French entered the city, to October 14, when peace was concluded—was a very disturbed one. Beethoven's lodging being near the walls, was much exposed to the enemy's fire, and he was sorely disturbed by the noise; he often sought quiet in the cellar of his brother's house. The general disturbance seems, however, to have had little effect upon the great man's productivity; for the E-flat concerto and the string quartet in the same key, both written at this period, are among his greatest works.

The first movement, Allegro in E-flat major (4-4 time), opens with a strong E-flat chord in the full orchestra, which introduces a brilliant cadenza for the solo instrument. This cadenza is twice interrupted by grand chords in the orchestra, which, after its close in the tonic, launches forth upon the heroic first theme of the movement. This theme is developed at some length by the full orchestra; the first subsidiary follows in the same key, and leads directly to the second theme, which enters pianissimo e staccato in E-flat minor in the strings (without double-basses), clarinet, and bassoon. This second theme running entirely as it does on the chords of the tonic and dominant of E-flat minor and its relative G-flat major, has something of the character of a military march, which soon changes

Third Concert

to that of a classic triumphal procession as the two horns repeat it legato in E-flat major against a gracefully waving counter-figure in the violins. It is at once one of Beethoven's simplest and most beautiful inspirations; its character is always noble but, accordingly as it is given piano or forte, staccato or legato, in its native simplicity or embroidered with cunning figural tracery, its expressiveness changes from martial pomp to almost pastoral sweetness, assuming at times the ecstatic religious character of an antique libation to the gods in thanksgiving for a well-won victory. It is followed by some crescendo imitative passage-work on the first theme (still in the tonic, E-flat major), which gradually merges into the conclusion-theme, which latter appears in its full form in the violins as a peroration to this first part of the movement. It will be noticed that, contrary to the traditional rules of the form, this orchestral ritornello (first part of the movement) has adhered to the tonic throughout. Now comes what in the sonata-form is called the "Repeat" and with it the entrance of the solo instrument. Against repeated chords of the dominant 7th in the wood-wind and horns—to which the clarinet and bassoon soon add the minor 9th—the pianoforte creeps in unobtrusively with an ascending scale which leads to its taking up the first theme, piano e dolce, in a manner that contrasts strongly with the original bold assertion of the theme by the orchestra. Here we come upon one of the most characteristic traits of Beethoven's treatment of the pianoforte in connection with the orchestra in his concertos,—he seldom, if ever, tries to make the pianoforte vie with the orchestra to make it do what the orchestra can do better.

With the growth and development of modern pianoforte technique, many composers, Liszt among them, have tried to make the pianoforte, as it were, enter into a

Third Concert

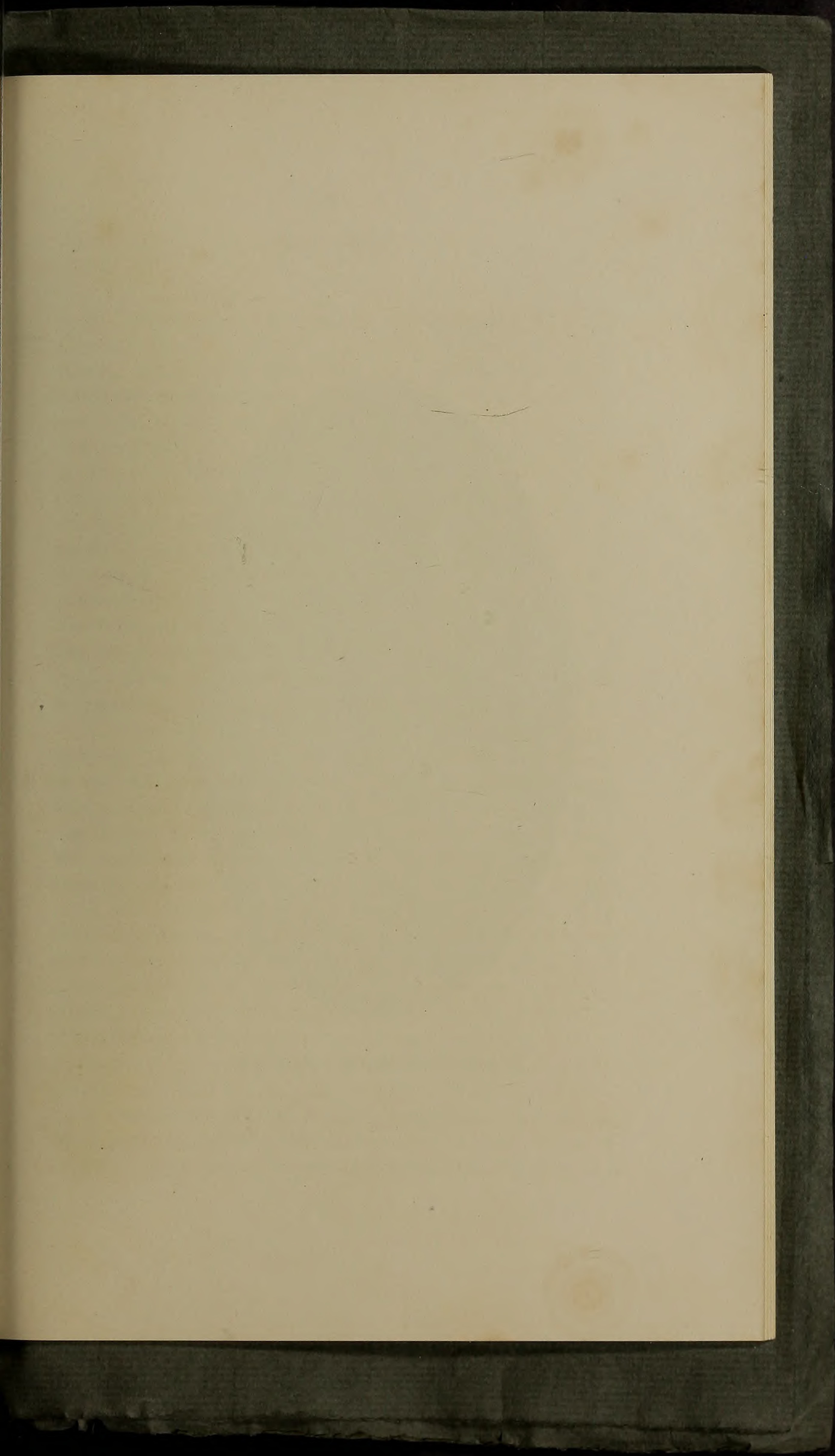
competition of strength with the orchestra, first giving out a theme strongly in the full orchestra and then making the pianoforte alone take up the theme in a similarly strong way, in which contest the pianoforte almost always betrays its comparative weakness. Beethoven, on the contrary, seems bent upon making the pianoforte contrast with the orchestra as sharply as possible; after giving out a theme strongly in the orchestra, he does not try to make the pianoforte repeat it in the same bold way, but makes the pianoforte give it in a wholly different spirit, in a way that is not in the orchestra's power, but to which the nature of the pianoforte is especially adapted. No pianoforte in the world could have given out this first theme in the E-flat concerto with the convincing strength that the orchestra did at the beginning of the ritornello, but no known combination of orchestral instruments could produce the magical effect of the pianoforte in playing this theme softly in its upper register at the beginning of the "repeat." Beethoven has let both pianoforte and orchestra do what each could do best, without either's encroaching upon the other's domain. The first theme is now worked up much as before, partly by the pianoforte itself, partly by the orchestra against arpeggio embroideries in the solo instrument; the development is, however, somewhat more condensed than at first. After a short climax the pianoforte enters alone upon a figural variation of the conducting passage of the first subsidiary which leads over to the second theme, and then takes up the second theme in B minor over a light pizzicato accompaniment in the strings. As, in the ritornello, this second theme was given out staccato by the strings, in E-flat minor, and then repeated legato by the horns in E-flat major, so does the pianoforte now, after giving it in B minor, repeat it in the most ethereally beautiful figural

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variation (by apparent but not real enharmonic change) in C-flat major. This key (whether you call it C-flat major or B major) is far enough from the tonic, but now comes one of Beethoven's great strokes; just as the pianoforte has finished its seraphic variation in C-flat major, the whole orchestra dashes in with the simple theme itself, forte and staccato, in B-flat major (dominant of the principal key)—the effect is overwhelming. The remainder of the "repeat" follows a course of development of its own, without, however, wholly obliterating the main outlines of the ritornello, and debouches upon a sonorous tutti of the orchestra, in which the first theme is once more strongly asserted. This tutti ends as the ritornello did, only in the key of G major, the pianoforte creeping in with its ascending scale, just as it did before.

The second part of the movement (free fantasia or working-out) now begins. It is long and exceedingly elaborate. The third part is the regular repetition of the first, introductory cadenza and all; only that, as is usual in concertos, the development follows the lines of the "repeat" rather than those of the ritornello. The pianoforte gives the second theme in C-sharp minor and the figural variation in D-flat major, the orchestra bursting in in the tonic, E-flat major, at the close. There is no cadenza before the Coda—a great innovation of Beethoven's—and the latter is developed at great length, as a true "second free fantasia." Especially noteworthy is the wondrously beautiful reappearance of the second theme in E-flat major, in the horns against the most exquisite arpeggio embroideries in the pianoforte.

The second movement, *Adagio un poco moto* in B major (4-4 time), begins with a full statement of its principal theme by the muted strings. This lovely melody has much the character of what is known in this country





MILDRED POTTER, Contralto

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as a "psalm-tune," something very different from the German choral. The pinaoforte then enters with a new theme, which, considering the form of the movement, should be regarded as a free episode; it is briefly developed and followed by some passage-work which leads to a repetition of the principal theme by the pianoforte over a pizzicato accompaniment in the strings. The theme is then repeated again, the flute, clarinet, and bassoon singing the melody in double octaves, the strings playing a syncopated accompaniment in plain staccato chords, and the pianoforte adding a series of sixteenth note arpeggj, the cross accents of which (on the even sixteenths) bring still a new syncopation into the rhythm. As the theme gradually dies away, the pianoforte gives a soft premonitory hint at the theme of the Rondo that is to follow. The Adagio is immediately connected with the Finale.

The third movement, Rondo: Allegro ma non troppo, in E-flat major (6-8 time), opens with a joyous assertion of the principal rondo theme by the pianoforte, the theme being immediately repeated by the full orchestra. Here one notices that the theme is played fortissimo both by the pianoforte and the orchestra, but the latter, as the stronger, plays it after the other has done with it, so that there is no anticlimax. Following upon the orchestral tutti, some running passages in the solo instrument (which have, however, a thematic value) lead to the exposition of a second theme by the pianoforte; this is worked up at some length, only to make way at last for the re-entrance of the principal theme, in true rondo fashion. Then follows some elaborate working-out, at times serious, at others playful in character, up to the point where the pianoforte triumphantly brings the principal theme back in the tonic, and the development of it and of the second theme proceeds as at first. Indeed this rondo has many of the

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distinctive characteristics of the regular sonata-form, and can well be divided into first part, free fantasia, and third part (like a first movement), without, however, losing thereby its essentially rondo form. It closes with a brilliant Coda, in which the first theme is made the subject of some quite new developments. A long passage of descending chords, in the pianoforte sempre diminuendo e ritardando, beneath which the kettle drums keep repeating the characteristic rhythm of the principal theme, near the end, has the most strikingly poetic and picturesque effect.

The orchestral part of this concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, one pair of kettle drums, and the usual strings.

OVERTURE TO "GWENDOLINE,"***Chabrier***

The prelude to the second act of this opera was played at the Festival of 1895, Worcester. Not much of Chabrier's music has been used in America yet he has written much for the stage, the chorus or the orchestra, and after his death, September 15, 1894, at the age of fifty-three, Arthur Pougin wrote: "The death of Chabrier takes from French personalities . . . Wagnerite as he was in theory, Chabrier in practice was essentially French, and he never sacrificed the pure traditions of national art to the undisguised modern tendencies of his mind." Chabrier was pursued by misfortune. "Gwendoline" was a success when brought out at Brussels in 1886, but the next day the director of the theater was compelled to resign, and performances were stopped. "Le Roi malgré lui" was triumphant at the Opera Comique in Paris, and within a week the theater was burned. When "Gwendoline" was given in Paris in 1893, the composer

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was mentally incapable of knowing of its success. He, too, was killed by over work. It is not uninteresting to know that his first successful essay for the stage, the operetta "L'Etoile," was the foundation of Francis Wilson's "The Merry Monarch" and that a portion of Chabrier's music is used in this American adaptation.

The libretto of "Gwendoline" is by Catulle Mendes. The plot deals with the invasion of England by King Harald, the Dane. Gwendoline is the daughter of Armel, king of Britain, and with her the invader falls in love. The attempt to induce Gwendoline to betray her royal husband at the wedding feast ends in the murder of Harald by Armel, and the suicide of the heroine, who had remained true to her love. The overture is quite after the style of Wagner.

HUNGARIAN RHAPSODY No. 1, in F, *Franz Liszt*

(Born at Raiding, near Oedenburg, Hungary, on October 22, 1811; died at Bayreuth on July 31-August 1, 1886.)

Liszt wrote fifteen compositions for the pianoforte, to which he gave the name of Rhapsodies hongroises; they are based on national Magyar melodies. Of these he, assisted by Franz Doppler, scored six for orchestra.

The rhapsody played at this concert is more familiar in its arrangement for pianoforte and orchestra than either in its original shape or its purely orchestral version. Like its companions, it is based on national Magyar melodies; but its form is so entirely free as to elude technical analysis. It is scored by Liszt and Franz Doppler for one piccolo-flute, two flutes, two oboes, two clarinets, three bassoons, four horns, three trumpets, three trombones, one bass tuba, a set of three kettle drums, triangle, cymbals, two harps, and the usual strings. The score is dedicated to Hans von Bulow.

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**SYMPHONY No. 3 in F Major, "In the Woods,"
Op. 153,***Joachim Raff*

**Allegro, F Major
Largo, A-flat Major
Allegro assai, D Minor
Allegro, F Major**

This symphony, like Beethoven's Pastoral, verges on the confines of pure symphonic writing, closely approaching the domain of "program music." Yet, descriptive and picturesquely suggestive as much of it is, it never quite becomes pure "program music." Indeed, it adheres so closely to the form of the symphony that one of the earliest criticisms on it in Germany was to the effect that, in the last movement (where there is a famous suggestion of daybreak), "the composer, out of deference to the symphonic form, had made the sun rise twice on the same morning."

The first movement, Allegro in F major (3-4 time), is headed: "In the Daytime: Impressions and Sensations." It begins with some rather vague preluding in the strings, horn, and bassoon, the celli and double-basses coming in at one time with a hint at the first theme, which is soon to follow; a flicker or two of light comes from the flutes and oboe,—like sunshine through the branches,—and soon (at the twenty-sixth measure) all this dreamy vagueness crystallizes into shape, and the first theme is duly announced in the strings in the tonic, F major, at first piano, but soon swelling to forte, as the development proceeds. Just as the first is reached, a sudden change to pianissimo, with the entrance of the trombones on the chord of D-flat major, heralds the coming of the first subsidiary, a phrase partaking of the nature of passage-work, beneath which the basses bring in once more the first theme. This subsidiary theme is developed at some length with lightly skipping

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passages in the wood-wind, which remind one a little of the first theme, until the strings modulate by themselves to the subdominant, B-flat major, and the second theme enters in that key. This theme is developed first by the strings, then by the horns against a waving figural variation in the violins and occasional trills and running passages in the flutes. The conclusion-theme sets in in 9-8 time,—it is really a development of the figure already heard in the violins at the sudden pianissimo just before the entrance of the first subsidiary,—and is developed at considerable length, thus closing the first part of the movement in B-flat major. There is no repeat.

The free fantasia is long and elaborately worked out, and ends with a vigorous climax, leading back to the re-entrance of the first theme in the tonic (beginning of the third part of the movement) given out forte by the full orchestra. This third part is in the regular relation to the first, only that the second theme is now in the dominant C major, instead of in the tonic. The movement ends with a very long and elaborate coda.

The second movement, Largo in A-flat major (2-4 time), is headed: "In the Twilight: Revery." After some free preluding in the clarinet and horn, accompanied by the strings, the principal theme is given out by all the strings in full harmony, against a sort of obligato in the bassoon, or, rather, it were more accurate to say that this passage is really in five-part harmony, the bassoon playing one of the parts. This calm, tender melody is followed by some more florid work in the clarinet and horn, and then the theme sets in again in the horns and violas against a pizzicato accompaniment in the strings, and rapid running passages in the flute and other wooden instruments. Then follows an elaborately developed second theme (Con moto) in E major, which, in its turn, makes way

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for a dreamy, mysterious conclusion-theme in F major—flutes accompanied by the muted violins—and then the principal theme comes back in the tonic, A-flat major, played by the second violins and a cello solo against a hushed accompaniment in the other strings *con sordini* and syncopated triplets in the flutes. The theme returns for the last time, as a coda in the strings, against which the clarinet plays florid recitative-like phrases.

The third movement, *Allegro assai* in D minor (3-4 time), is still in the twilight, and is headed "Dance of the Dryads." It is the Scherzo of the symphony, and is elaborately worked out in the regular scherzo form, with a Trio in A major, in which the orchestral effect of the high harmonics and trills of the violins against a melody in the wood-wind seems to have been suggested by the corresponding part of Berlioz's *Romeo and Juliet* symphony.

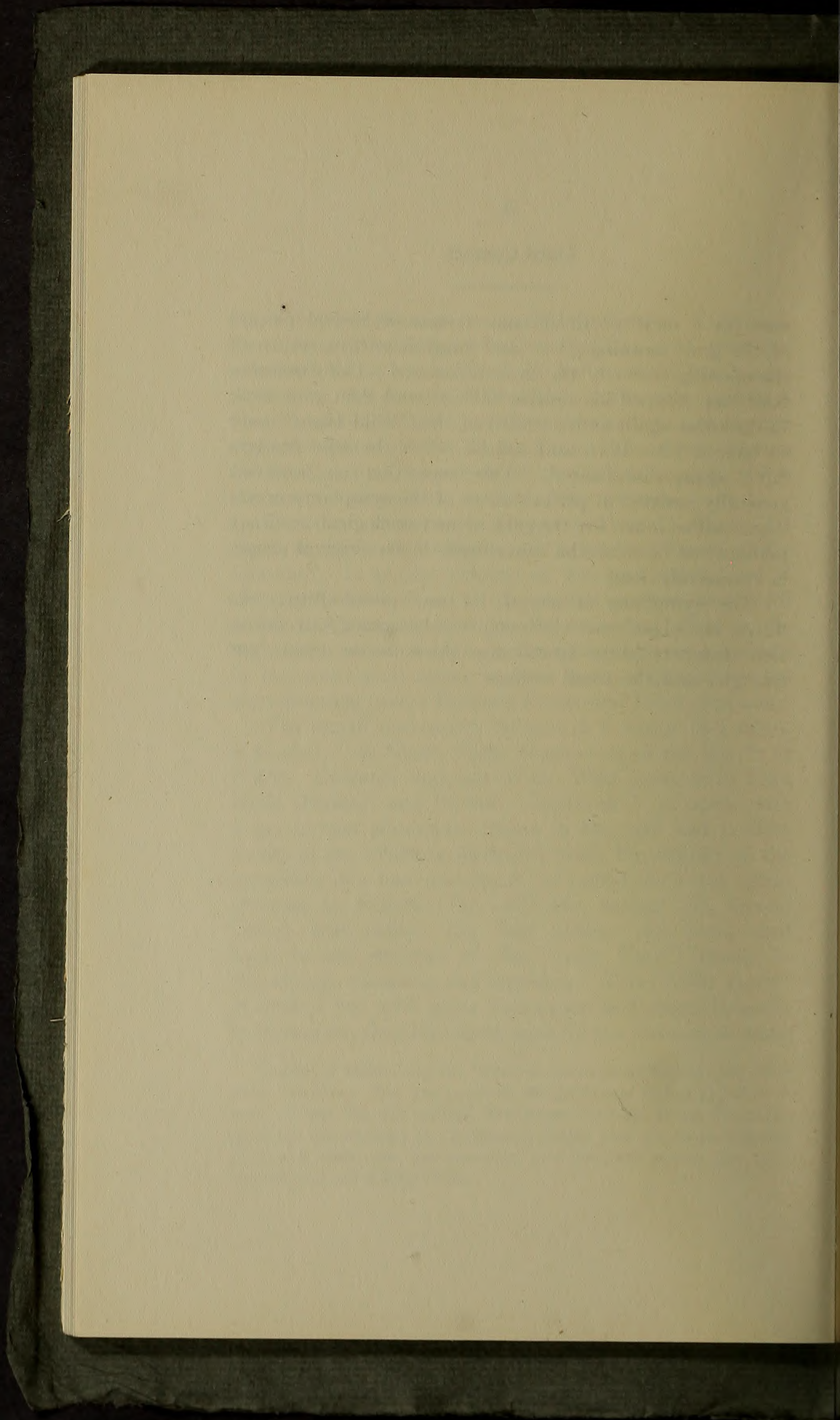
The fourth movement, *Allegro* in F major (4-4 time), is headed: "At Night, Silent Murmuring of the Woods at Night. Entrance and exit of the Wild Hunt, with Frau Holle (Hulda)* and Wotan. Daybreak." It opens with a mysterious *pianissimo* theme in the celli and double-basses alone, which is forthwith made the subject of the exposition of a four-part fugue "of imitation,"—the voices entering as follows: (1), celli and basses; (2), second violins and violas; (3), first violins; (4), horn,—and leads to the entrance of the "Wild Hunt" theme in the strings, clarinets, and bassoons. This "Wild Hunt" is worked out with great elaboration and vigor, it swells to *fortissimo*, then dies away again in the distance to make

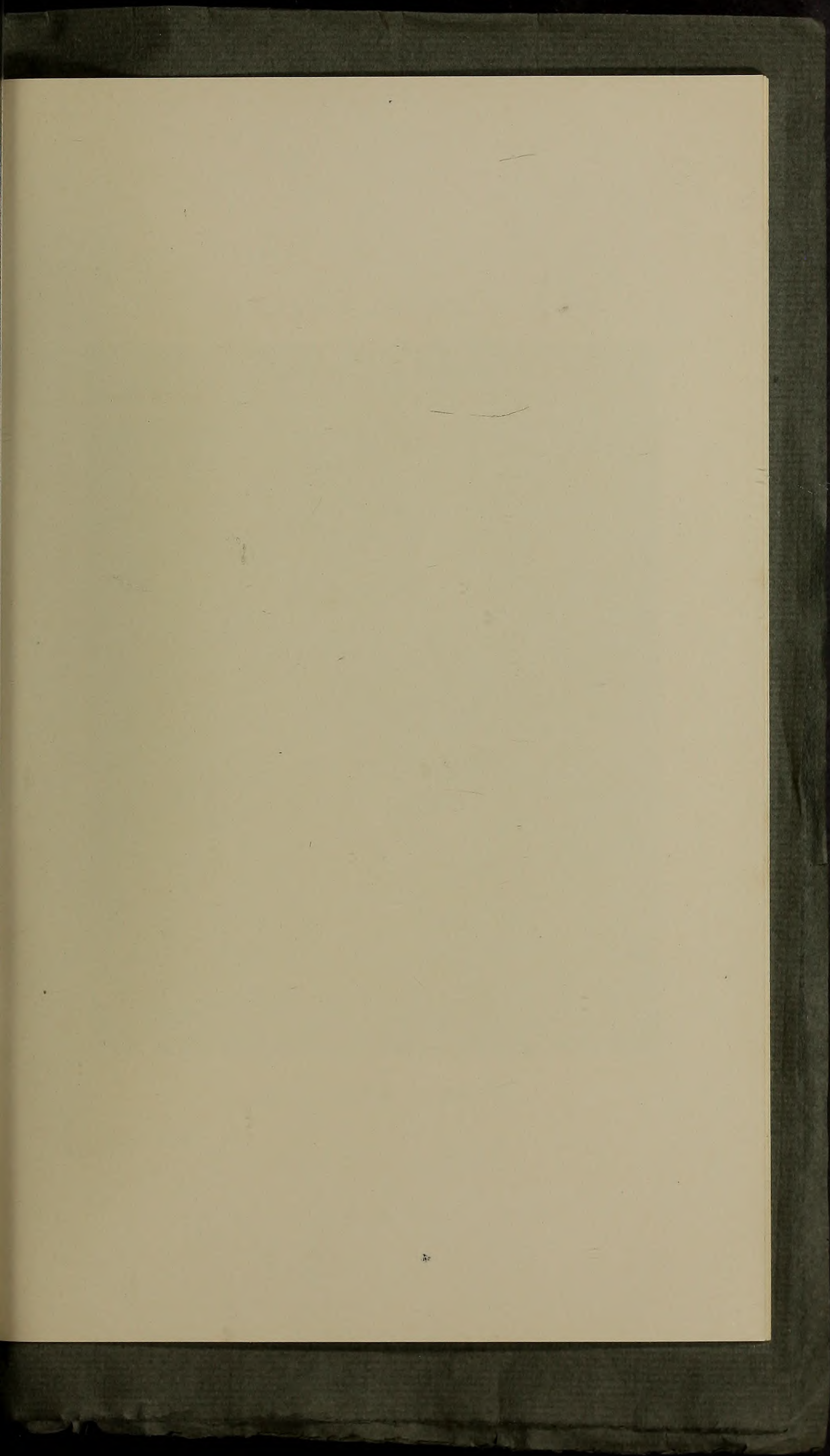
*Hulda, or Holda, was the Venus of Northern mythology; her other name was Freia. She was primarily the goddess of spring, and then of love. It was she who enticed Tannhauser into the Venus Mountain. After the introduction of Christianity, Hulda soon got to be regarded as an evil spirit, and was associated with nocturnal storms, like other witches, and called Frau Holle.

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way for a most poetically picturesque orchestral picture of the gray morning dawn and sunrise, with a return of the opening theme of the first movement. Unfortunately Raff has stopped his sunrise halfway and then gone back to darkness again and a return of the "Wild Hunt" only to have a new dawn and sunrise when the wild hunters have again disappeared. This repetition is, however, generally omitted in performances of the symphony nowadays; not so much for the sake of meteorological accuracy perhaps, as because the movement, in its original shape, is excessively long.

The symphony is scored for one piccolo-flute, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, three kettle drums, one triangle, and the usual strings.







LAMBERT MURPHY, Tenor

Fourth Concert

Saturday Evening, May 11, 1912

BOSTON FESTIVAL ORCHESTRA

MR. JOHN J. BISHOP, CONDUCTOR

FESTIVAL CHORUS

300 Voices

ARMINIUS

Max Bruch

BORN AT COLOGNE, JANUARY 6, 1838

Oratorio, Opus 43, dedicated to Mr. Georg Henschel; poem by J. Cuppers; translated into English by Mrs. Natalia Macfarren; produced at Zurich under the composer's direction in 1877; third performance by the Handel and Haydn Society.

A Priestess

MISS MILDRED POTTER, CONTRALTO

Arminius

MR. CLAUDE CUNNINGHAM, BARITONE

Siegmund

MR. LAMBERT MURPHY, TENOR

*Fourth Concert*PART ONE.
INTRODUCTION.

No. 1.

CHORUS.

What is't that looms like thunder-cloud afar from dread Thuisko's sacred mountain shrine? The groaning earth with horses' hoofs is shaken and through the air the flash of swords is gleaming! Thus oft the tempest's might in growing fury is dashed against the hoary oaks of old, and breaks at last on some unbending rock. The roar of war resounds from every side. Woe's me! Whence come these tribes of strangers, that in unending hosts advance with dark and threatening mien upon our valleys? Woe's me!

No. 2.

BASS RECITATIVE.

These are the hosts of Latium; what evil fate hath brought them here? No feud have I with clansmen or with tribe; I guard the altars of my fathers! My spear I lift against the savage boar when through the forest glen he crashes; my only foes are wolf and bison.

CHORUS.

No feud have we with clansmen or with tribe; we guard the sacred hearths where dwelt our fathers.

TENOR RECITATIVE.

Behold, in serried ranks they come, their clarion's call to arms is

wafted upon the breeze in tones triumphant. What eye can count the pointed blades that glitter in the sunlight yonder? On stately charger see their captain fly along the ranks,—a gallant sight! The breeze lifts high his helmet plume and bears aloft his purple mantle. Behold he stays where high the golden eagle spreads his pinions! They come, the scourgers of freedom, insatiate tyrants, breathing slaughter, whose ruthless yoke enslaves the nations!

No. 3.

CHORUS.

We are the sons of Mars the mighty, from gods and heroes have we sprung. Before our arms unconquered the tribes of earth lie prostrate; they break asunder; like to moulds of clay we crush them. We scaled Athenia's heights and on Asia's sultry plains laid the foeman low. We stood before the gates of Carthage and as victors saw them fall. O'er earth's wide circle bear we aloft our gold-winged eagles triumphant!

Nos. 4-5.

BASS RECITATIVE.

CHORUS.

But now your conquering arms shall fail you; your star of glory shall fall and die! We, freeborn sons of Wodan, we have not learned to bend to the stranger's yoke.

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DUET—TENOR AND BASS.

CHORUS.

Free soars the eagle high in ether,
free breaks the fount from rocky
shaft; the deer roams free through
leafy wood; and we, dost think,
we'd e'er be slaves? For freedom
reigns within our dwelling; Ger-
mania's sons are freemen! The
sacred oak gives mystic signal, the
hallowed fount doth murmur low;
we'll drink its wave with solemn
rite and brandish high the spear and
shield!

PART TWO.

IN THE SACRED FOREST.

No. 6.

SOPRANO RECITATIVE.

Through the grove a sound of
warning stirs the mystic boughs.
He who rules these still recesses
sends a tremor through my soul as
I bend in prayer. Ranged around
the altar hushed stand our tribes
in reverent circles bending low their
heads. Peace on you, O faithful
sons of Wodan! give your mourning
people peace, lightning-crowned
God! Wodan, humbly we adore
thee; we wait for a sign from thee;
I, thy priestess, call thee!

CHORUS.

Through the oak trees' sacred
branches swells a mighty boding
and a low mysterious murmur tells
us that the God is nigh. Lo, His
peace, august and holy, on our
hearts descends!

SOPRANO AIR.

But like a muttering thunder-
cloud the roar of war is drawing
nigh and spreads its dark and lurid
shadow athwart the land that
groans for peace! I see the days
to come when carnage wild shall
raise her head; when through our
glens and woody mountains shall
pour the tide of battle's havoc.
As from the bosom of the land the
deadly shaft its ruin hurls, thus
sanguine war o'er powerful lands
spreads death and desolation. But
yet the people are not faint, be-
cause their gods remain to them!
With hope and trust then lift your
hearts on high; look heavenward,
fear ye not, they watch and guard
by us: pray to them.

PART THREE.

THE INSURRECTION.

No. 8.

BASS RECITATIVE AND AIR.

CHORUS.

Oh! must I live to tell of my peo-
ple's shame? Wodan, All-father,
art thou wroth? Peace unclouded
reigned within our dwellings; the
freeborn sons of valiant fathers,
our gods in peace we worshiped,
until they poured upon our val-
leys; thus breaks the ravenous wolf
on the tranquil pastures, like
Rome's relentless robber-bands.
Thy piercing eye sees all. O Wo-
dan! thou seest how they oppress
thy people! They dare to scourge

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our freeborn warriors, do justice with the axe and sword, assail our young maidens with impious hands when they go forth unto the springs for water. The festive sounds of joy are heard no more; the minstrel by his hearth sits mourning, though mute he sighs; and silent hangs his harp. Our warriors murmur, and our wives are weeping, and our youths they have struck in fetters. O wretched fatherland! Thou art sunk in bondage and some angered god hath cast night and darkness o'er thee!

No. 9.

TENOR RECITATIVE AND AIR.

O days of grief and desolation!
O sorrow, how wilt thou end?
Within my breast there rankles
deep a pain past tears' assuaging;
a banished man I wander, lone,
through lands I ruled as chieftain!
The dastard Roman I slaughtered
who my betrothed insulted as in
tranquil converse we sat by the
brook. Yet I slew him and fled.
Woe on me that I fled! For they
have taken my father; his feeble
frame they have chained in a mis-
creant's fetters, alas! Curs't be
your race, ye robbers! curs't by all
gods evermore!

No. 11.

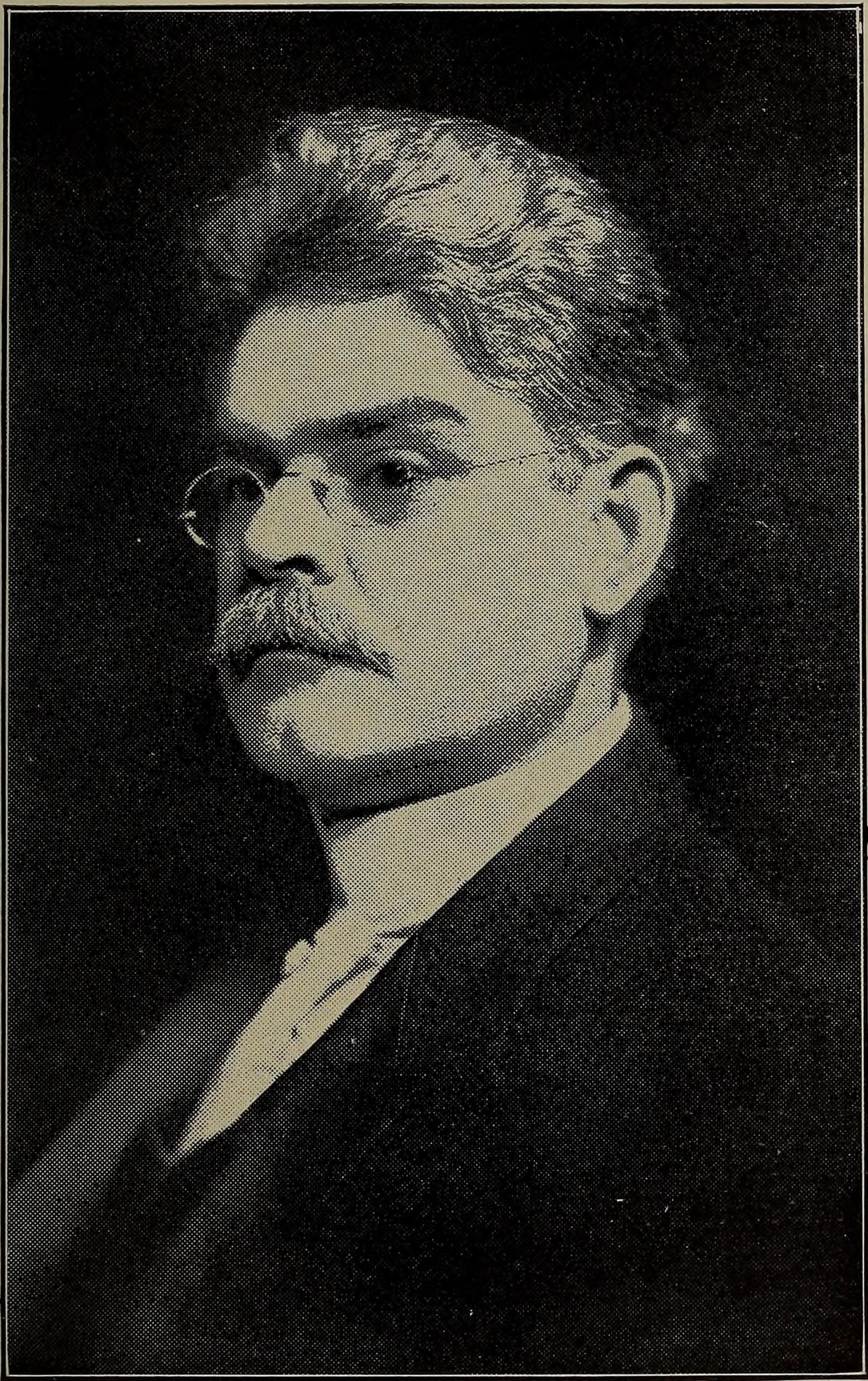
BASS RECITATIVE AND AIR.

Shall we submit to disgrace, we,
Wodan's freeborn sons? Uplift
your spears for deadly strife; our

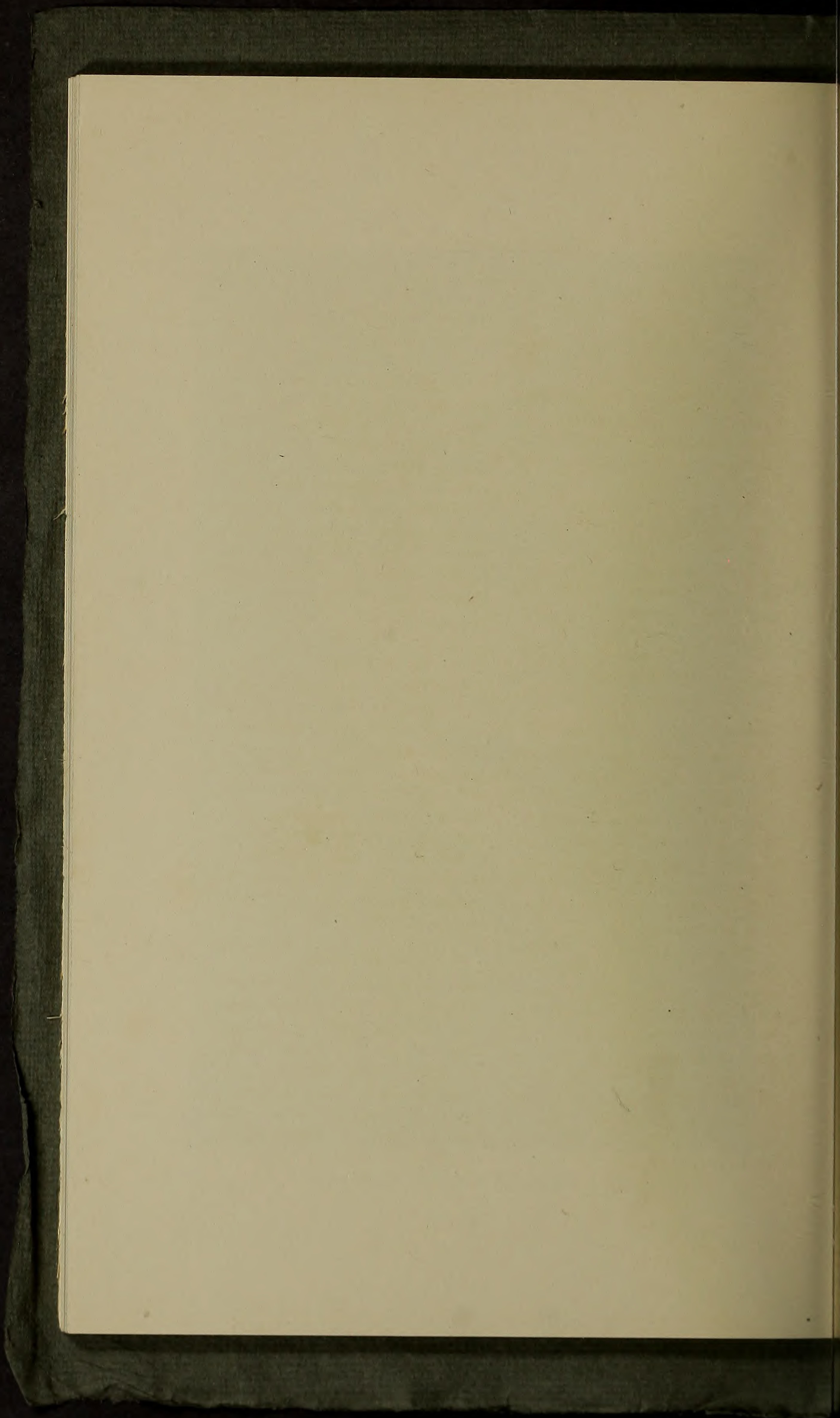
burning wrongs we'll avenge in the
blood of our tyrants! Come on,
companions, from North and South.
The day of vengeance comes with
the dawn; our righteous wrath shall
flame o'er the land! O behold yon
glorious sun flashing forth in free-
dom, cleaving the darkness in
twain! Ye warriors, tarry then
no longer; and ye, Cherusans,
most of all, my clansmen brave,
gird your weapons about you! Ye
Marsians, who dwell by the verdant
stream whose banks now bristle
with forts of the Roman, where
running the tide glides swifter for
shame. Sigumbrians all, men of
mighty arm, ye Chaucians and
Frisians, I call on all from the
Hercynian wolds to the shores of
the wide-rolling sea, the home of
the storm: United be strong.
But woe, if they our fathers'
graves despoil; if foreign arts our
mind beguile; if we, enslaved, could
bend before the stranger.

Brothers in arms, the hour's at
hand;
For mighty deeds uplift the brand;
With craft we will lure them in
forest's gloom,
And there assure them a desolate
tomb.

The roar of battle sounds through
the woodlands as through the tem-
pest rolls the thunder. Each val-
iant youth his spear uplifteth while
maidens wind the victor's garland.



EMIL MOLLENHAUER, Conductor



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No. 12.

BASS AND TENOR BATTLE SONG.

CHORUS.

To arms! for just is our cause!
 Ranged in order, brothers all! Let
 freedom's banner wave on high; it
 shall guide us straight to meet the
 foe!

Each tribe shout forth its battle
 cry;

Let it resound and rend the sky.
 On every hill-top now let Liberty's
 flag be kindled.

PART FOUR. THE BATTLE.

No. 13.

SOPRANO RECITATIVE AND AIR.

Hollow thunders the storm and
 piercing its gloom the angry light-
 ning flashes. Threatening clouds
 spread the heavens with darkness.
 Black night gathers round me!
 Hoarsely croaking are flocks of ill-
 omened ravens on the boughs of
 time-honored oak-trees, corpses and
 carnage red scenting. Watchful,
 as hungry wolf in his lair, Wodan's
 sons behind the rocky ledges are
 crouching; each deadly spear is
 poised for the blow. Death they
 have sworn, and vengeance; their
 oath to the gods has ascended; to
 Roman truceless war and death.
 Wodan, Mighty One, Lord of bat-
 tles! From the sacred recess of
 thy shrine guide thou the snow-
 white steeds, the boders of victory!

O haste thee to bring thy children
 succor! Proudly thy eagle soars
 o'er the forest; and like rushing of
 waters rolls thy car of triumph! I
 hear the clash of thy shield re-
 sounding in thunderous strokes
 from yon rocky height through the
 valley! Hark! wildly thy steeds
 are neighing; affrighted, the legions
 art trembling; they come, advanc-
 ing in serried numbers, our war-
 riors watch and hem them in; the
 prisoners clank their chains. Hark!
 in silence they are marching.

No. 14.

CHORUS.

With roar as of torrents when
 tides burst o'er their ramparts our
 warriors' o'erwhelming force pours
 on the legions. Their spears like
 lightning are flashing. They falter;
 the legions are daunted. From
 thunder-clouds the mighty Thor
 doth hurl his barbed lightnings; his
 golden chariot rolls loud through
 the sky. Haughty Romans, ye
 tremble; proud Romans, ye hear
 him and tremble!

No. 15.

SOPRANO RECITATIVE AND CHORUS.

Freya, gracious mother! awful
 one, beauteous giver of blessings,
 look down on our warriors brave;
 oh, protect them! Thousands are
 wounded, their blood is flowing,
 poured for their fatherland. The
 battle is raging, the Roman legions
 are daunted; but our heroes are

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perishing, glorious death is theirs! White-robed and bright the Valkyries are hovering o'er the chosen! Valhalla's gates above them open, and the sound of carousal from gold-roofed Valhalla, where heroes are feasting, is borne on the breeze!

No. 16.

TENOR RECITATIVE AND AIR.

CHORUS.

Ah me, what darkness! death around me closes! The barbed shaft within my wound is rankling; the turf around is reddened with my life-blood! Low surging through the forest gloom methinks I hear the shouts of victory. Hark! yea! Victory! Now, death, thou art welcome! Raise me aloft and bear me to the grove; there lay me in the sacred oak-tree's shadow that I may die on ground that's hallowed. Lo! how the breeze doth bend yon boughs! All-father rides upon his steed of storm! Ah, once again might I behold thee, beloved Thora, maiden sweet; once on my slowly ebbing heart to press thee and give thee one fond kiss before we part forever! I can no more! I see the white Valkyrie flying down; she waves her hands; oh, joy, she comes! She chooses me for death! Now life, farewell, 'tis blissful thus to die.

No. 17.

CHORUS.

Hark! there comes a shout of victory. I hear triumphant voices fill

the vale! Look! they bear aloft a thousand trophies; bright arms and golden eagles proudly gleam.

The flag of freedom waves on high; amid battle's roar it led the van.

Thine, Arminius, our glorious praise!

No. 18.

BASS RECITATIVE.

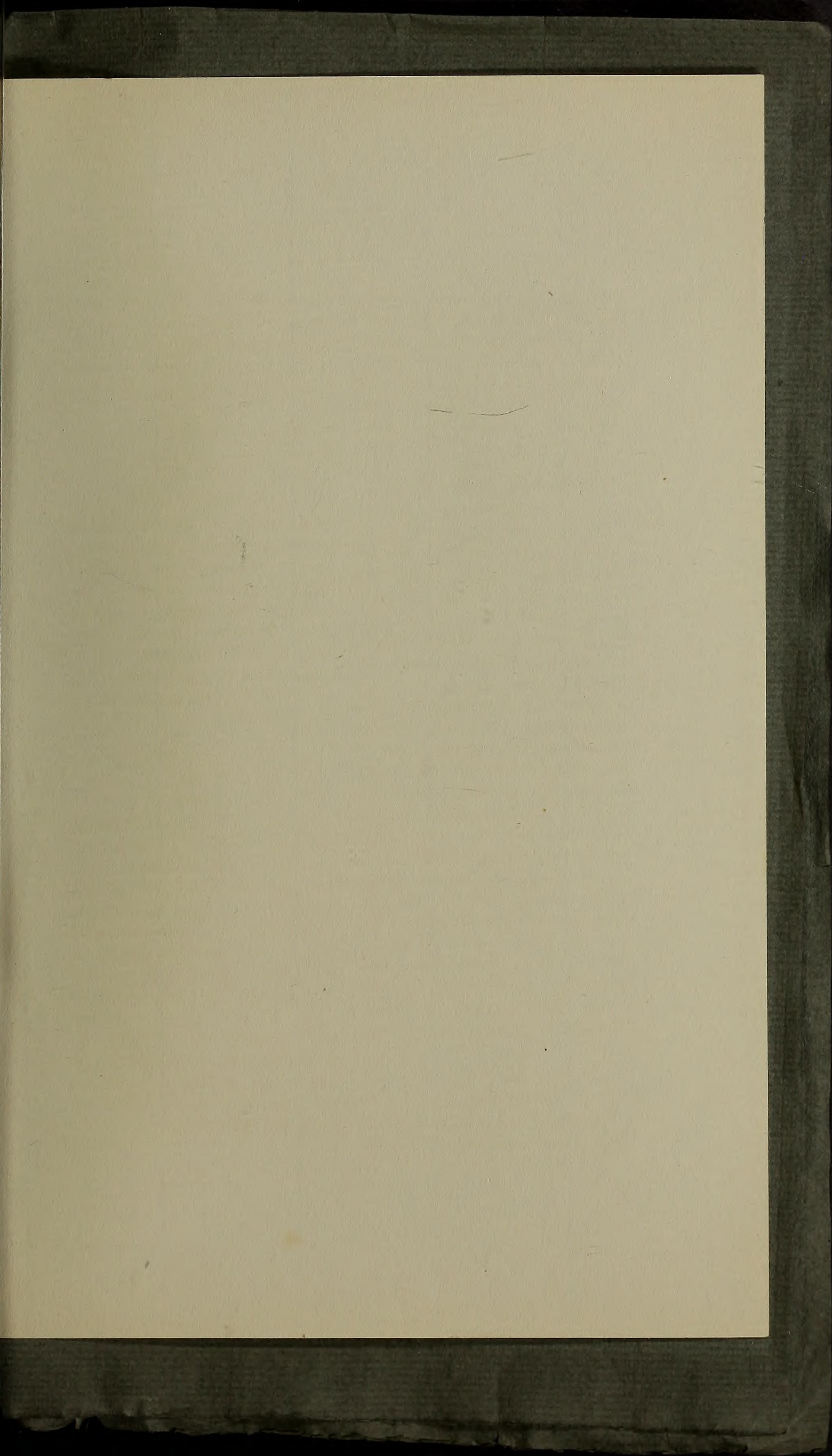
No praise to me; the gracious gods alone in sorest need have lent us aid. Thanks, great All-father, Lord of battles! Victory to thee is due! The power of mighty Rome is maimed by his all-conquering arm. Go forth and tell proud Rome the tidings! Her valiant warriors are slain in yon mountain valley.

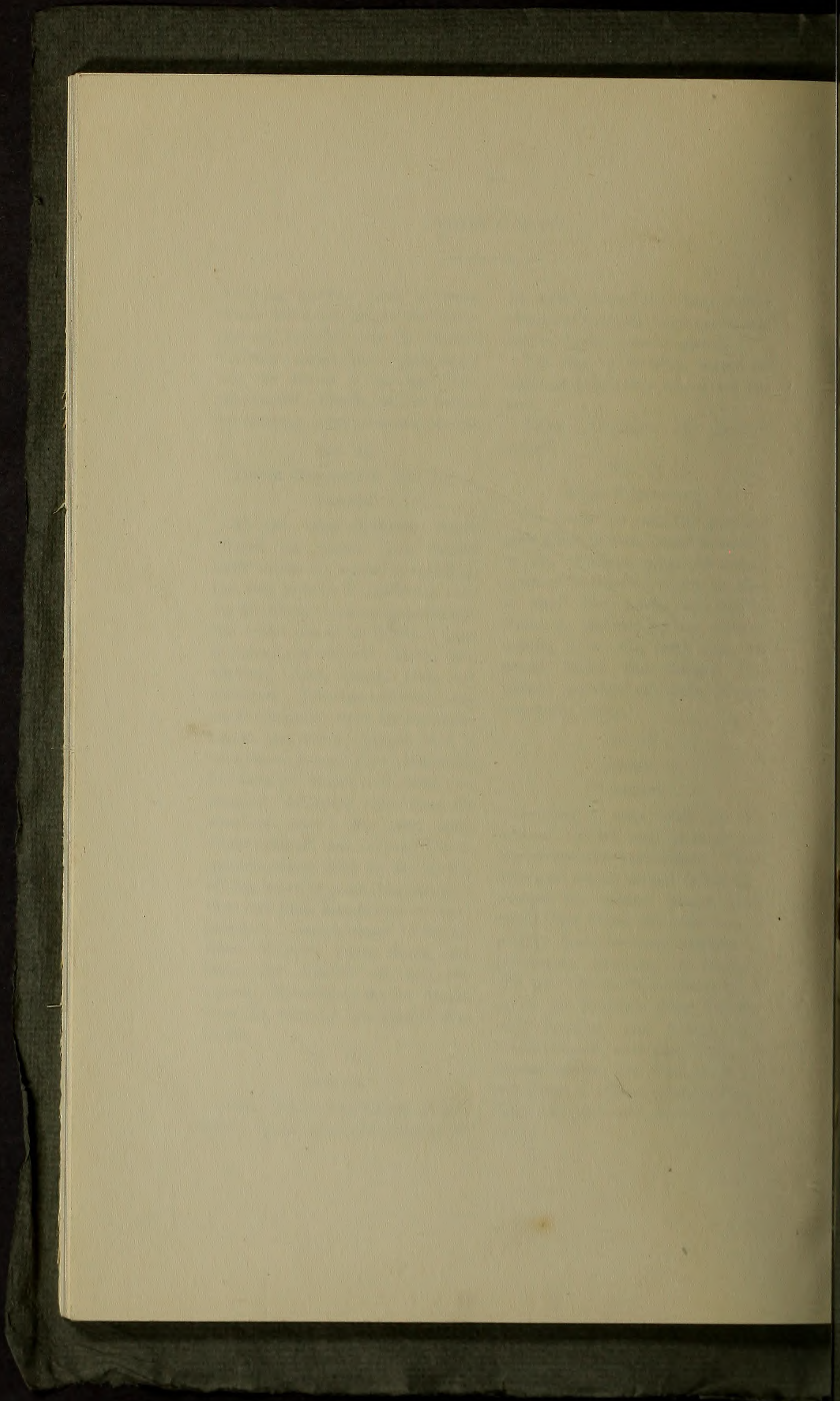
No. 19.

HYMN.

CHORUS.

Germany's sons shall be renowned. Great and glorious are the heroes who have fallen! Their immortal spirits ascend to Wodan; around his golden throne they stand, high above them the twelve mighty Asas; he looks smiling on his heroes wrestling in combat. But we, who dwell in the vales of earth, to Wodan's altar ascend; with branches and flowers embower the path; with songs and with dances renown him; and there we will chant a solemn song to Freedom, our prize and glorious treasure.





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